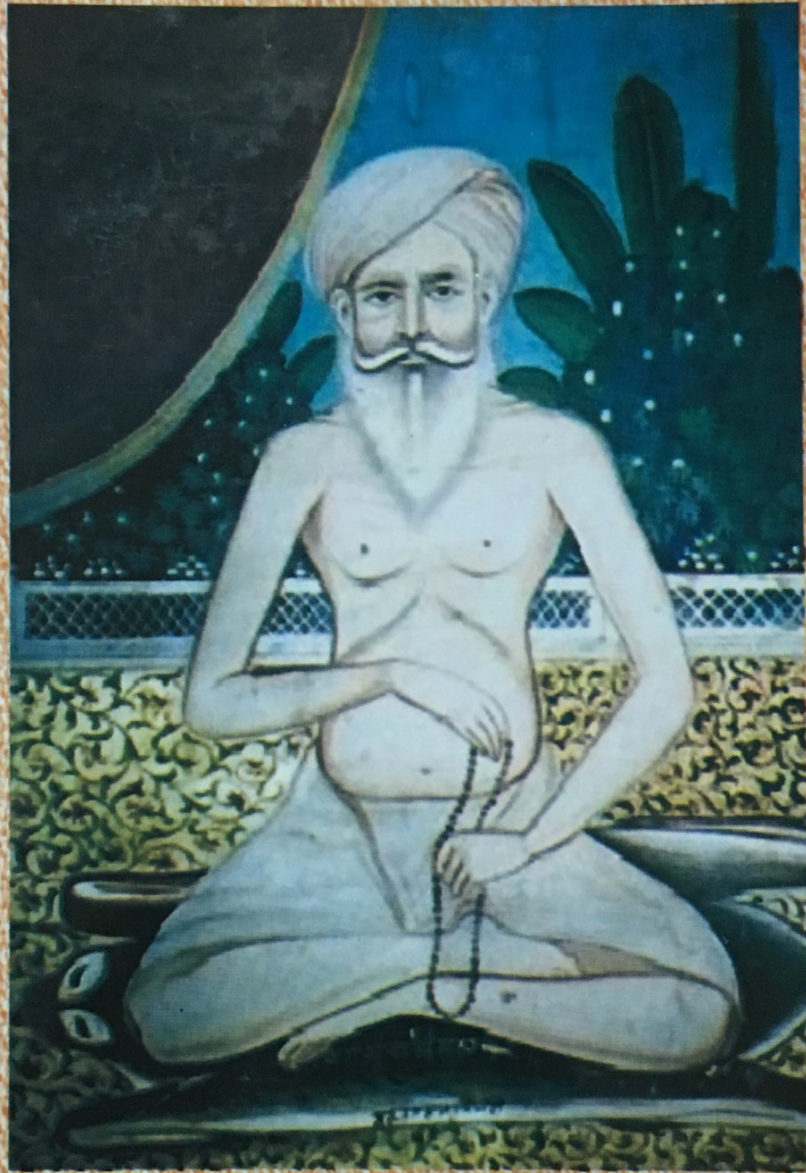


ਭਾਵਰਸਾਂਮ੍ਰਿਤ ਟੀਕਾ Bhāvrasāmrit



Pandit Gulāb Singh Ji

Translation and Commentary by
Tirath Singh Nirmala

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FOREWARD

If there is anything of which India should feel proud, it is her cultural heritage. Right from the hoary past to the present times the Vedas, Purānas, Shāstras, Guru-bani, Bhakat-bani imbibed mankind with divine revelations. By following this tradition Pandit Gulāb Singh composed Bhāvrasāmrit Granth in Braj Bhasha dialect. Combining rich mystical and scholarly learning with sublime poetic rhythm, it is thus a precious jewel of the Nirmala tradition. Indeed it is rich in the divine sweetness and melody giving universal appeal for all the people of all ages.

It gives me immense pleasure in introducing a comprehensive translation and commentary of the Granth into English by Sant Tirath Singh. In doing so he has explored the teachings within and penetrated deeper into the mystical traditions descending from the Gurūs' times. He has supported the commentary by adopting appropriate quotations (shabads) not only from the Gurbani but from Sanskrit Shāstras also.

I wish he may continue to make such achievements when introducing the Nirmala literature to the larger English speaking world.

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Uttanchal, India

28-07-2005

PREFACE

ੴ ਸਤਿਗੁਰਪ੍ਰਸਾਦਿ

ਓਮ ਤਤ ਸਤ

Bhāvrasāmrit Granth is an undisputed jewel of the Nirmala literary tradition. This chiselled gem of wisdom has deepened the understanding and practice of countless saints, aspirants and scholars throughout Sikh history. Rich in both evocative imagery and potent exemplification, the teaching is conveyed eloquently and pointedly. Within it the author celebrates the potential in all individuals for the development of wisdom, dignity and humanity. In a sense, it reads as something one has always intuitively known but rarely been able to express.

It must first be stated that I, a lowly translator, apologise in advance for any errors that may arise within. Secondly, although a skilled use of rhyme and measure has been employed throughout the composition, the sense of poetic has been compromised in favour of clear meaning within the translation. Pandit Gulāb Singh ji as his title suggests is renowned firstly for his broad knowledge and learning. The primary motivation therefore has been to translate and explore the teachings contained within, rather than to replicate the poetic measure. Minimal restructuring has been undertaken to hopefully conserve as much of the direct terseness of the text as possible. It may not read beautifully, but apart from facilitative terms, little has been inserted or omitted for the ease of expression. Regarding the spelling, the standard academic approach to translating Sanskrit and Hindi terms into English has not always been strictly adhered to increase accuracy where relevant. Furthermore, in keeping with the style used by Pandit Ishar

Singh Kāshi Wale and Pandit Hardev Singh ji Nirmal Kutia, quotations from Sanskrit and Braj Bhasha have been transliterated into Gurmukhi script. For the purposes of increasing the transparency of the translation, a word for word meaning of each stanza has been given. The interpretation of the verse has variously drawn upon my own understanding along with the Punjabi commentaries (*steeks*) of Mahant Surjit Singh Sewapanthi and Gyāni Bhagwān Singh. Commentary has been given under sections felt to require further clarification.

In keeping with the traditions of the Nirmala sampradāya, relevant quotations have been given liberally not only from the Gurbani (the touchstone) but also Patānjali, Vedānta, Purāna, Nyāya, Sāṅkhya, Gīta and others. Such quotations serve to deepen the understanding of and contextualise certain practices and concepts introduced within.

Salutations are given to those who have supported me in this work, namely vidyaguru Sant Baba Sher Singh, at whose feet I offer this text. Without his direction, support and practical guidance it would not have come into fruition. My gratitude also goes to learned Nirmala scholar Mahant Balwant Singh (Rattan Bagh Ashram), General Secretary of Nirmal Panchayti Akhara, who ever remains in the service of sādhus. I also owe a great deal to the invaluable assistance of Smt. H. Kaur, who aided the translation process, and to Bahadur Singh Nirmala for challenging my assumptions on crucial issues. Finally to Swami Maheshvara Saraswati who has assisted my further research into Advaita Vedanta in particular.

Sadh Sangat Da Sevak

Servant of the True Congregation

Tirath Singh Nirmala

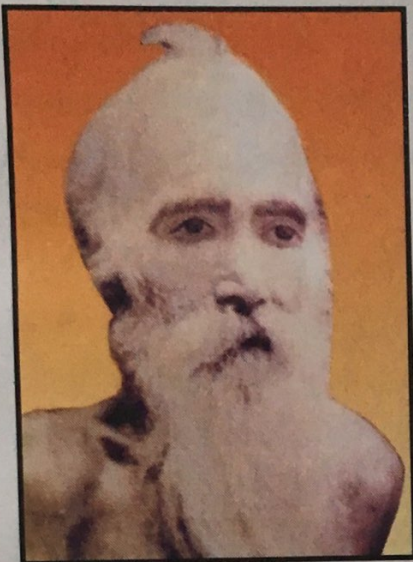
Rattan Bagh Ashram

Kankhal (Haridwar)

Uttaranchal, India

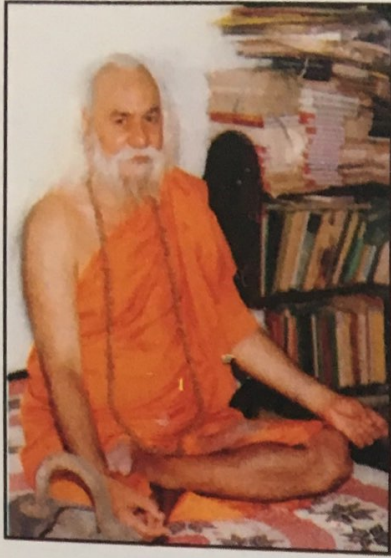
Nirmala Educational Charitable Trust

ਪਰੰਪਰਾ Parampra

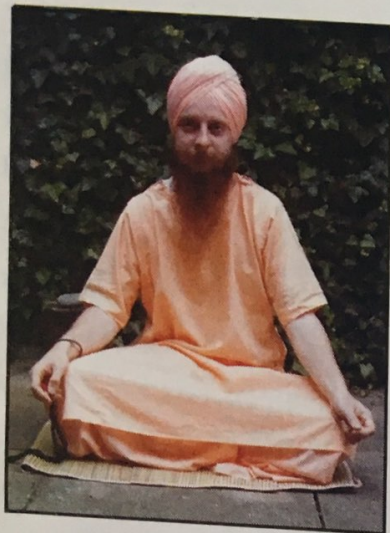


Sant Baba Sant Singh ji was a great siddhātma and virakat sādhu of the Nirmala sampradāya. Born in Cheema village, near Sunam in Punjab, he became a *shish* of Mahant Hardit Singh. Later he devoted many years to performing the service in the Ramat Akhara of the Nirmal Panchayati Akhara, the presiding representative organisation of the Nirmal Sampradāya. The Ramat Akhara was a travelling educational institution. Sri Guru Granth Sahib was taken by elephant, accompanied by a group

of Sants, for the purpose of improving education and expounding Gurmat. The group would set up camp on the outside of the village, self-sufficient with a cook, *kirtani*, *pathi*, etc. Under strict guidance on how long they could reside at a location, along with the number of years before they could return to that place, the Sants would move from place to place. Teaching was given to the villagers in language skills, along with training of local *Gyanīs*, and providing lectures on *brahmvidya* and *adhyatmic* knowledge. Baba Sant Singh was one such selfless Sant. He lived his life as a completely unattached sādhu. One teaching for which he is remembered is his staunch refusal to ever touch money in any shape or form. It is said that if someone even humbly placed money before him he would use a stick to push it to another person to deal with, refusing even physical contact. He maintained this practice so strictly that he was unable to differentiate between different currency notes. He was a learned scholar, proficient in a number of languages. The photo here is the only known to have been taken. Rattan Bagh Ashram in Kankhal (Haridwar) was established during his lifetime. Mahant Sant Balwant Singh ji, the present general secretary of the Nirmal Panchayati Akhara, is also from Rattan Bagh Ashram.



Sant Baba Sher Singh ji is the *shish* of Sant Baba Sant Singh ji. Having grown up in Haridwar at Rattan Bagh Ashram, he spent his formative years among the *sādhū* sangat, listening, meditating upon and practicing Gurmat philosophy and Nirmala traditions. He is also a Ph.D. and was for many years a senior lecturer at Kurukshetra University (Haryana), later reader, professor and dean at Punjabi University in Patiala (Punjab). He is likewise proficient in a number of languages. Baba ji exudes the same sense of detachment that his gurdev lived practically. He is a great example of the peacefulness, learned wisdom and dignity that blossoms into fruition when one adheres to and realises Gurmat philosophy. Baba ji's energies are presently channelled into the Nirmala Educational Charitable Trust project he founded with the blessings of Sri Mahant Gyan Dev Singh. The activities of the project include building a college for the education of women, securing and translating historically important Nirmala tracts, coordinating lecture series, among others.



Bhai Tirath Singh is the *shish* of Sant Baba Sher Singh. Although resident in the UK, he spends a portion of every year in India. He teaches both Religious Studies and Psychology, and is involved in a number of local interfaith projects. He has written articles on the Sewapanthi samprdāya and Bektashi Sufi order.

Introduction

Over the last one hundred years great changes have taken place within the sphere of the Sikh literary tradition. It would seem that modern Sikh scholarship in the English language is still firmly rooted in post-enlightenment Eurocentric assumptions regarding the nature and purpose of both scholars and knowledge. In contrast to this, Pandit Gulāb Singh composed his treatise during an era wherein scholarship served a very clear function. The very definition of knowledge existed not in a secular vacuum but within the wholly integrated presiding ethos of *dharma*¹. Without *dharma*, or truth, knowledge is without function and relatively meaningless in light of the nature of existence. The 'scholars' described herein were not individuals who studied for the sake of study itself. Knowledge was acquired and promulgated out of an abiding compassion towards those less capable of study. This very knowledge served to end suffering within the human condition, to uplift society and to deepen one's own self understanding. The knowledge and its propagation generally focused upon the attainment of final emancipation.

Thus to consider Pandit Gulāb Singh or any of his ilk, as a scholar in the European sense would be grossly misleading. Like all others of the sampradāya to which he belonged, scholarship, mysticism² and compassion were integrated concepts. When the three are combined, there exists the purest

-
1. *Dharma* has a number of meanings depending upon the context in which it is stated.
 2. Mysticism is a vague term that denotes little but will be used here to refer to a concerted effort of attaining *brahmvidya* involving certain practices with the aim of reaching oneness with God.

expression of knowledge in the *dharmic* sense. Thus considering the author, the text and the tradition, an appropriate style has been developed when compiling this translation and commentary.

It would not be an exaggeration to state that the legacy of the Nirmala sampradāya has been relegated among modern readers of Sikh history¹ to a barely tolerated 'sect' of 'hinduised' scholars who, for all their learning, failed to comprehend the fundamental teachings of the Gurus. Nothing could be further from the truth as will soon become apparent. Further, one finds even among those who write favourably a mere celebration of their great learning and hagiographical writings². What seems to be consistently ignored is the great influence not only in the sphere of education but in the practical guidance on experiential practice within Sikh society. This tradition of learned and experienced expounders of *Gurmat*, of mystics writing, teaching and guiding others to the state of perfection has been largely ignored³. Thus the fact that the greatest and most celebrated 20th century Sikh Sants have a spiritual⁴ Nirmala lineage is not at all surprising. Yet for all this influence the irony seems that in today's post-colonial milieu, few choose to study these traditional works so steeped in clear practical guidance on the mystical path.

Hence the aim of this work is singular; to redress this imbalance by humbly opening up this eloquent composition to ardent seekers; to enrich their understanding of the transient nature of existence and to deepen their practical search for *brahmvidya*.

1. See S.S. Gandhi and W.H. McLeod for example.

2. For example Gyāni Gyān Singh, Kavi Santokh Singh and Pandit Gobind Singh.

3. Although it must be noted that the recent works such as Harjot Oberoi's *Construction of Religious Boundaries* along with *The Sikh Encyclopedia* by Prof. Harbans Singh have done the Nirmala sampradāya some justice, particularly the later with its inclusion of entries on both important Nirmalas and their compositions.

4. Spiritual is again a term with many meanings. Here it will be used to refer to *adhyātmic* knowledge and practice.

Introduction to Pandit Gulāb Singh

The Nirmala sādihū scholar Pandit Gulāb Singh, almost unknown to modern researchers of Sikh history and devotees alike, is a spiritual giant within the Sikh tradition of scholarship and mysticism. His collected writings have exerted great influence upon the minds of many a *Gyāni*, *Bhai*, *Sant*, and *Prachārak* over the last two centuries. His compositions have formed an essential component of the traditional curriculum given to aspiring scholars and sādihūs alike.¹ Pioneering the early literary efforts of the Khālsā panth, his compositions ignite the proliferation of Nirmala scholarly texts arising at a time when under the *misaldars* the Sikh population of Punjab experienced increasing political and social stability. Since their compilation, the writings of Pandit Gulāb Singh have inspired in equal measure both commentary and quotation. Pandit Nihāl Singh, himself a highly regarded 19th century Nirmala, spends a sizeable portion of his 1847 *Bhavsāgarsetu Granth* celebrating both this author and his texts. Sadly with the changing circumstances at the beginning of the 20th century² interest in these pioneering works has dwindled, becoming the stay of those select few driven to delve into the deeper mystical traditions descending from the Guru's time.

The texts of Pandit Gulāb Singh are some of the earliest literary fruits of the Nirmala samprdāya. His first composition, *Karam Vipak Bhakha*, was written in 1753, while Pandit Sudā

1. See Sant Jagjit Singh Herkhowal's curriculum for traditional training under his Nirmala gurdev, Swāmi Suhail Singh Vedāntācharya in *Society of the Saints* (2000).

2. A direct consequence of a wide-ranging reformist movement that sought to undermine traditional educational institutions and practices.

Singh's *Braj Bhasha* translation of the notoriously difficult philosophical work *Advaitasiddhi* by Madhusudan Saraswati was completed in 1767. As the earliest compositions of the order, it is not surprising to find the first reference to the Nirmala samprdāya within Pandit Gulāb Singh's *Mokh Panth Prakāsh* and *Adhyātam Rāmāyan*¹. According to Pandit Nihāl Singh, these compositions are the literary realisation of the order formalised and directed by Sri Guru Gobind Singh ji, instituted to mirror and propagate his own scholarly pursuits conducted at Sri Paonta Sahib and Sri Anandpur Sahib². One major importance of such compositions is that the teachings espoused within them are in accordance with Pandit Mān Singh's own teachings and direction, which itself stems directly from Sri Guru Gobind Singh. Hence the texts are written under the tangible guidance of the instruction of the Guru, once removed. It is held that the *brahmvidya* of the Guru was graced upon Pandit Mān Singh, himself a *Hazūri Singh*³, with instructions for its propagation. In a sense the literary works of Pandit Gulāb Singh are the manifestation of this instruction. According to Pandit Nihāl Singh, *Mokh Panth Prakāsh Granth* by Pandit Gulāb Singh is the encapsulation of the very *brahmvidya* passed from the Guru to his *Hazuri Singh* Pandit Mān Singh⁴. What shall emerge from reading the Bhāvrāsāmrit is that contained within are the blueprints for the internal structure of the Khālsā panth itself⁵.

While reading this *Granth* it is important to keep in mind

- * 1. ਔਰਨ ਕੀ ਪਿਥ ਵਿਮਲ ਮਤਿ ਦੀਨੋ ਪਰਮ ਵਿਵੇਕ। * — ਸਿਮਰੇ ਦੀ ਪਰਿਭਾਸ਼ਾ
ਨਿਰਮਲ ਭਾਖੇ ਜਗਤ ਤਿਹ ਹੇਰੇ ਬ੍ਰਹਮ ਸੁ ਏਕ। (ਅਧਯਾਤਮ ਰਾਮਾਯਣ)
The other were given pure doctrine and complete discrimination (of gyan from agyan)
'Nirmala' the world says of those who see only one Brahman.
2. Read Pyāra Singh Padam's *Darbari Rattan* for an insight into the variety of scholars and poets at the Guru's court.
3. Meaning he spent time in the company of the Guru in Nanded.
4. See the extensive quotation in the 'Pandit Sant Mān Singh' section.
5. As we shall see, Pandit Gulāb Singh celebrates three types of person, each linking to a samprdāya created by the Guru.

the intention of the author for this elucidation on the nature of attachment. It serves as a didactic tool designed to instigate contemplation, insight and a firm desire within the reader to break free from the illusory world of attachments. Like the Nirmala sampradāya itself, Pandit Gulāb Singh expounds *brahmvidya*, *dharma*, the means to mystical experience and guidance on the pitfalls while treading this path of *Gurmat*.

The biographical sketch of Pandit Gulāb Singh presented here is taken from a number of sources such as the minor references within his compositions to his family and home, from oral tradition¹, the mid-18th century textual reference of Pandit Nihāl Singh and more recently Pandit Nārāyan Singh. No attempt has been made to offer a critical analysis of these sources here for the simple reason that such information is on the one hand notoriously prone to embellishment yet more often than not built on historical truth. In its defence, all sources are generally consistent and free of mythical reference which is perhaps not surprising considering that Pandit Gulāb Singh is the choice of educated scholars and sādhus rather than of popular folk legend. Considering the importance of this *mahāpurush's* spiritual lineage², the sketch will begin with Sri Guru Gobind Singh himself.

Pandit Sant Mān Singh

The era in which Pandit Mān Singh lived was a time of great effort on the part of the Guru to enrich the panth with both *shastra* and *shāstra*³, weapon and scripture respectively.

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1. See Gyāni Balwant Singh *Kotha Guru Nirmal Panth Bodh* having visited the original ashram of Pandit Gulāb Singh
 2. See Appendix 3 for Pandit Mān Singh's lineage
 3. Pandit Mān Singh will have been the first hand source of this information given by Pandit Gulāb Singh in pauri 86-88 of *Adhyātam Rāmāyan* quoted in the '*Avtarvad* and *Sikhi*' section in which he describes the two aspects of the Khālsā panth as those with sword and those with the spiritual teaching and pure understanding

Not only was the Guru striving to imbibe martial valour into the panth, but also commissioning the scholars and poets who flocked to the court of the Guru to translate ancient scriptures into common languages. The intention of this flourishing scholarly period was to propagate that timeless wisdom to the common folk, to enrich and educate the Guru's Sikhs. The process of translating Sanskrit and Persian volumes into *Braj Bhasha* and *Sādhū Bhasha* had already produced the weighty *Vidyasāgar Granth* by the time of the pitched battle at Sri Anandpur Sahib and the subsequent evacuation in 1704. History records that the accumulated translations and commentaries of this short-lived period, contained in the *Vidyasāgar Granth*, included among others portions of the *Upanishads*, *Mahabhārat*, *Hanuman Nātak*, and *Sur Sāgar* of Sūrdās¹. Held within it were not only the compositions of the Guru but also the works arising from the fifty-two scholars residing in his court at that time. During the evacuation of Sri

1. A reference exists within *Gyān Prabodh* to the Gurus extensive knowledge of Sanskrit *shāstras*:

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਕਹੂੰ ਬ੍ਰਹਮ ਬਾਨੀ ਕਰਹਿ ਬੇਦ ਚਰਚਾ । ਕਹੂੰ ਬਿਪ੍ਰ ਬੈਠੇ ਕਰਹਿ ਬ੍ਰਹਮ ਅਰਚਾ ।
 ਤਹਾ ਬਿਪ੍ਰ ਸੱਨੌਢ ਤੇ ਏਕ ਲੱਛਨ । ਕਰੈ ਬਕਲ ਬਸਤ੍ਰ ਫਿਰੈ ਬਾਇ ਭੱਛਨ ॥੨੭੨॥
 ਕਹੂੰ ਬੇਦ ਸਿਯਾਮੰ ਸੁਰੰ ਸਾਥ ਗਾਵੈ । ਕਹੂੰ ਜੁਜਰ ਬੇਦੰ ਪੜੈ ਮਾਨ ਪਾਵੈ ।
 ਕਹੂੰ ਰਿਗੰ ਬਾਚੈ ਮਹਾ ਅਰਥ ਬੇਦੰ । ਕਹੂੰ ਬ੍ਰਹਮ ਸਿੱਛਾ ਕਹੂੰ ਬਿਸਨ ਭੇਦੰ ॥੨੭੩॥
 ਕਹੂੰ ਅਸਟ ਦ੍ਰਵੈ ਅਵਤਾਰ ਕੱਥੈ ਕਥਾਣੰ । ਦਸੰ ਚਾਰ ਚਉਦਾਹ ਬਿਦਿਆ ਨਿਧਾਨੰ ।
 ਤਹਾ ਪੰਡਤੰ ਬਿਪ੍ਰ ਪਰਮੰ ਪ੍ਰਬੀਨੰ । ਰਹੇ ਏਕ ਆਸੰ ਨਿਰਅਸੰ ਬਿਹੀਨੰ ॥੨੭੪॥
 ਕਹੂੰ ਕੋਕਸਾਰੰ ਪੜੈ ਨੀਤ ਧਰਮੰ । ਕਹੂੰ ਨਯਾਇ ਸਾਸਤ੍ਰ ਪੜੈ ਛਤ੍ਰ ਕਰਮੰ ।
 ਕਹੂੰ ਬ੍ਰਹਮ ਬਿਦਿਆ ਪੜੈ ਨੀਤ ਧਰਮੰ । ਕਹੂੰ ਪ੍ਰੇਮ ਸਿਉ ਪਾਠਿ ਪਠਿਐ ਪਿਤਾਨੀ ॥੨੭੫॥
 ਕਹੂੰ ਪ੍ਰਾਕ੍ਰਿਤ ਨਾਗ ਭਾਖਾ ਉਚਾਰਹਿ । ਕਹੂੰ ਸਹਸਕ੍ਰਿਤ ਬਯੋਮ ਬਾਣੀ ਬਿਚਾਰਹਿ ।
 ਕਹੂੰ ਸਾਸਤ੍ਰ ਸੰਗੀਤ ਮੈ ਗੀਤ ਗਾਵੈ । ਕਹੂੰ ਜੱਛ ਗੰਧ੍ਰਬ ਬਿੱਦਿਆ ਬਤਾਵੈ ॥੨੭੬॥
 ਕਹੂੰ ਨਿਆਇ ਮੀਮਾਸਕਾ ਤਰਕ ਸਾਸਤ੍ਰੰ । ਕਹੂੰ ਅਗਨਿ ਬਾਣੀ ਪੜੈ ਬ੍ਰਹਮ ਅਸਤ੍ਰੰ ।
 ਕਹੂੰ ਬੇਦ ਪਾਤੰਜਲੈ ਸੇਖ ਕਾਨੰ । ਪੜੈ ਚਕ੍ਰ ਚਵਦਾਹ ਬਿਦਿਆ ਨਿਧਾਨੰ ॥੨੭੭॥
 ਕਹੂੰ ਭਾਖਾ ਬਾਚੈ ਕਹੂੰ ਕੋਮਦੀਅੰ । ਕਹੂੰ ਸਿੱਧਕਾ ਚੰਦ੍ਰਕਾ ਸਾਰਸੁਤੀਯੰ ।
 ਕਹੂੰ ਬਯਾਕਰਣ ਬੈਸਿਕਾਲਾਪ ਕੱਥੈ । ਕਹੂੰ ਪ੍ਰਾਕ੍ਰਿਆ ਕਾਸਕਾ ਸਰਬ ਮੱਥੈ ॥੨੭੮॥
 ਕਹੂੰ ਬੈਠ ਮਾਨੋਰਮਾ ਗੰਧ ਬਾਚੈ । ਕਹੂੰ ਗਾਇ ਸੰਗੀਤ ਮੈ ਗੀਤ ਨਾਚੈ ।
 ਕਹੂੰ ਸਸਤ੍ਰ ਕੀ ਸਰਬ ਬਿਦਿਆ ਬਿਚਾਰੈ । ਕਹੂੰ ਅਸਤ੍ਰ ਬਿਦਿਆ ਬਾਚੈਂ ਸੋਕ ਟਾਰੈ ॥੨੭੯॥
 ਕਹੂੰ ਗਦਾ ਕੋ ਜੁੱਧ ਕੈ ਕੈ ਦਿਖਾਵੈ । ਕਹੂੰ ਖੜਗ ਬਿਦਿਆ ਜੁਝੈ ਮਾਨੁ ਪਾਵੈ ।

(Continued on page 7)

Anandpur Sahib the *Granth* was lost in the spate of the river Sarsa¹ although references to the compilation exist to this day in key historical sources².

As has been mentioned already, according to Nirmala sources³ Pandit Mān Singh was a *Hazūri Sikh* of Sri Guru Gobind Singh ji, an honoured position of having been in the presence of the Guru at Nanded. This clarifies both the character of Pandit Gulāb Singh and other early Nirmalas as having been initiated into the *Khālsā* fold. Francisco Luis in his excellent thesis on the Nirmala sampradāya⁴ further points to examples of overlooked early Nirmalas who were at once saintly scholars and martial artists, *shasterdhāri* Nirmala *Sants*. Pandit Mān Singh ji received his own training under Sant Karam Singh, one of the original Nirmala *Sants* sent by Sri Guru Gobind Singh to study Sanskrit and *shāstra* in Kāshi in 1686.

Tradition records that Pandit Mān Singh was then

(Continued from page 6)

ਕਹੂੰ ਬਾਕ ਬਿਦਿਆਹਿ ਫੋਰੈ ਬਾਚੈ । ਕਹੂੰ ਜਲਤੁਰੈ ਬਾਕ ਬਿਦਿਆ ਬਖਾਨੈ ॥੨੮੦॥
ਕਹੂੰ ਬੈਠਕੇ ਗਾਰੜੀ ਗ੍ਰੰਥ ਬਾਚੈ । ਕਹੂੰ ਸਾਂਭਵੀ ਰਾਮਭਾਖਾ ਸੁ ਰਾਖੈ ।
ਕਹੂੰ ਜਾਮਨੀ ਤੋਰਕੀ ਬੀਰ ਬਿਦਿਆ । ਕਹੂੰ ਪਾਰਸੀ ਕੋਚ ਬਿਦਿਆ ਅਭਿਧਿਆ ॥੨੮੧॥
ਕਹੂੰ ਸਸਤ੍ਰ ਕੀ ਘਾਉ ਬਿਦਿਆ ਬਤੈਗੇ । ਕਹੂੰ ਅਸਤ੍ਰ ਕੋ ਪਾਤਕਾ ਪੈ ਚਲੈਗੇ ।
ਕਹੂੰ ਚਰਮ ਕੀ ਚਾਰ ਬਿਦਿਆ ਬਤਾਵੈ । ਕਹੂੰ ਬ੍ਰਹਮ ਬਿਦਿਆ ਕਰੈ ਦਰਬ ਪਾਵੈ ॥੨੮੨॥
ਕਹੂੰ ਨਿਤ੍ਰ ਬਿਦਿਆ ਕਹੂੰ ਨਾਦ ਭੇਦੰ । ਕਹੂੰ ਪਰਮ ਪੋਰਾਨ ਕਥੈ ਕਤੇਬੰ ।
ਸਭੈ ਅੰਫਰ ਬਿਦਿਆ ਸਭੈ ਦੇਸ ਬਾਨੀ । ਸਭੈ ਦੇਸ ਪੂਜਾ ਸਮਸਤੋ ਪ੍ਰਦਾਨੀ ॥੨੮੩॥

Reference is made in the above to all the key philosophical systems and *brahmvidya*, along with specific texts, astronomy, languages, grammar, law, martial arts, medicine, classical music, dance and drama. The image represents the epitome of virtuous classical learning and thus is testimony to the interests of the Guru.

1. A tributary of the Sutlej river
2. See the historical works of Bhai Santokh Singh, Kesar Singh Chibbar, Sarup Dās Bhalla, and Bhai Sukhā Singh. Also the valuable Ph.D. research of Bhai Kamalrūp Singh suggests a tradition of translating Sanskrit works by the Gurus preceding Guru Gobind Singh.
3. See Gyāni Balwant Singh, Mahant Ganesha Singh (Nirmal Bhushan), Pandit Narayan Singh (Preface to the *Tikās*) and Pandit Nihal Singh Kevinder (Sri *Mahā Vāk Prakāsh Granth*. Giani Gyān Singh (Nirmal Panth *Pradipika*, p. 66).
4. Soon to be published

directed at Nanded by Sri Guru Gobind Singh Ji to propagate the teachings he had been bestowed with. Alike other early saints of this era Pandit Mān Singh was directed by Sri Guru Gobind Singh ji to propagate *Gurmat* in a specific region of northern India. Whereas Bhai Ghanaiya was sent to the west of Punjab, Sant Rochā Singh and Sant Punjāb Singh to the north in Kashmir, Sant Dargāha Singh to Haridwar, and Sant Garjā Singh to Kapal Mochan, Pandit Mān Singh was sent to Kurukshetra in present day Haryana.

It is recorded that Pandit Mān Singh was bestowed with *Brahmvidya* (knowledge of God) and *Gurmantra* (sacred formula and practice gifted by the Guru) by Sri Guru Gobind Singh ji himself. Pandit Nihāl Singh Kevinder narrates a dialogue epitomising this very moment in his *Sri Mahā Vāk Prakāsh Granth* and adds another eulogy on Pandit Gulāb Singh and Pandit Mān Singh in his shorter work *Bhavsāgarsetu Granth*, written in 1847. The extract regarding this meeting is presented below :

Extract taken from Sri Mahā Vāk Prakāsh Granth by Pandit Nihāl Singh Kevinder

‘ਏਕ ਸਮੇਂ ਸ੍ਰੀ ਸਤਿਗੁਰੂ ਗੋਬਿੰਦ ਸਿੰਘ ਕੇ ਹਜ਼ੂਰ ਦੀਵਾਨ ਕੇ ਸਮੇਂ ਸ੍ਰੀ ਭਾਈ ਮਾਨ ਸਿੰਘ ਨਿਰਮਲੇ ਅਪਨੇ ਗਰ ਮੈਂ ਅੰਚਰ ਡਾਰ ਕੇ ਬੜੀ ਨਿੰਮ੍ਰਤਾ ਪੂਰਬਕ ਪ੍ਰਣਾਮ ਕਰਕੇ ਸ੍ਰੀ ਸਤਿਗੁਰੂ ਜੀ ਕੇ ਸਨਮੁਖ ਤਤਪਰ ਹੋ ਕੇ ਠਾਂਢੇ ਹੋਤੇ ਭਏ। ਇਸੀ ਸਮੇਂ ਸਤਿਗੁਰੂ ਕ੍ਰਿਪਾਲੂ ਨੇ ਅੰਮ੍ਰਿਤ ਦ੍ਰਿਸਟੀ ਕਰਕੇ ਕ੍ਰਿਪਾਲਤਾ ਕੀ ਬਾਣੀ ਸੋ ਪੂਛਾ : ਜੋ ਹੇ ਮਾਨ ਸਿੰਘ ਕਹੁ ਕਯਾ ਕਹਯਾ ਚਾਹਤਾ ਹੈ। ਤਬ ਮਾਨ ਸਿੰਘ ਜੀ ਬੋਲੇ, ਹੇ ਸਤਿਗੁਰੇ ਗ੍ਰੰਥ ਜੁ ਕੇ ਮਾਰੂ ਰਾਗ ਮੈਂ ਜੋ ਪਹਿਲੇ ਮਹੱਲੇ ਕੇ ਸੋਲਹੇ ਹੈਨ। ਤਿਨ ਕੇ ਬੀਚ ਤੇ ਸਤਾਰਵੇਂ ਕੀ ਨਾਵੀਂ ਪੌੜੀ ਕੇ ਆਦਿ ਮੈਂ ਜੋ ਲਿਖੀ ਹੈ ਜੋ ਕ੍ਰਿਪਾ ਕਰਕੇ ਲਿਖ ਬਖਸ਼ ਕੇ ਸਮਝਾਓ ਜੀ।

ਤਬ ਸ੍ਰੀ ਸਤਿਗੁਰੂ ਕਹਿਤੇ ਭਏ ਧੰਨ ਭਾਈ ਮਾਨ ਸਿੰਘ ਤੂੰ ਧੰਨ ਜਿਸ ਤੈਸੇ ਐਸਾ ਉਤਮ ਪ੍ਰਸ਼ਨ ਜੀਵੇਂ ਕੇ ਉਧਾਰ ਹੇਤ ਕੀਨਾ ਹੈ। ਇਸ ਤੇ ਤੇਰਾ ਵੱਡਾ ਜਸ ਹੋਵੇਗਾ। ਹੇ ਸਿੱਖ ਇਸ ਤੁਕ ਮੈਂ ਚਾਰੋਂ ਬੇਦੋ ਕੇ ਨਾਮ ਅਸਲ ਅਭਿਪ੍ਰਾਯ ਤੋਂ ਚਾਰੋਂ ਮਹਾਂ ਵਾਕ ਹੈ। ਐਸੇ ਕਹਿਕੇ ਕਾਗਦ ਕਲਮ ਦਵਾਤ ਮੰਗਵਾਇ ਵਾਰਤਕ ਰੂਪ ਛੰਦੋਗ ਆਦਿਕੋ ਕੇ ਪ੍ਰਮਾਣ ਸਮੇਤ ਲਿਖ ਬਖਸ਼ਤੇ ਭਏ ਅਤੇ ਫਰਮਾਤੇ ਭਏ ਜੋ ਕਿਸੇ ਏਕਾਂਤ ਸਮੇਂ ਹਮਾਰੀ ਰਸਨਾ ਤੇ ਇਸ

ਵਾਰਤਕ ਕਾ ਅਰਥ ਸੁਣ ਭੀ ਲੈਣਾ ।

ਤਬ ਮਾਨ ਸਿੰਘ ਜੀ ਨੇ ਸਤ ਬਚਨ ਕਹਯਾ । ਤਦਾ ਅੰਨਤ ਤੈਸੇ ਹੀ ਕਰਾ । ਸਤ੍ਰਯੋਪਦੇਸ਼
ਰਿਦੈ ਮੈਂ ਧਾਰ । ਕਾਲਾਤ੍ਰ ਮੈਂ ਉਸੀ ਵਾਰਤਕ ਕਾ ਅਭਿਪ੍ਰਾਯ ਸ੍ਰੀਮਾਨ ਸਿੰਘ ਜੂ ਨੇ ਆਪਨੇ
ਸੇਵਕ ਗੁਲਾਬ ਸਿੰਘ ਕੌਂ ਕਰ ਦੀਆ ।

Purport of this extract being :

One time Sri Mān Singh, Pandit Gulāb Singh's vidiya guru, met with Sri Satguru Gobind Singh at a programme at Hazūr Sahib. Sant ji performed salutations reverently putting cloth around his neck. Sant ji was full of humility and devotion which the Guru recognised. He had his place in front of the Guru instantly and calmly. The Guru looked back with his compassionate ambrosial glance and asked him to speak his question. Sant ji in reply asked the Guru for his explanation of one particular shabad in Rāg Mārū in Sri Guru Granth Sahib. Sri Guru Gobind Singh ji replied that this section has been written such that the one who really understands it will find the meaning of the four Vedas. Then Sri Satguru spoke of the excellence of Mān Singh for asking such a question for it will save one's life. 'This will be your great fame for within this section is contained the real intention of the four great sayings (mahāvākyas) of the four Vedas. With the same, the pen, paper and ink were requested by the narrator so that the blessed Chandogya Upanishad's beginning was brought about. That same sweet essence within its narration is here.'

Henceforth Pandit Mān Singh ji gave teachings of truth. Bliss was attained when he spoke of the six philosophies which he held in his heart. With the passage of time the intention of the narrator was passed onto Sri Mān Singh's servant Gulāb Singh.

When commenting on how veridical Pandit Nihāl Singh's narrative is, it must be presumed that either this is a record of what may have been oral tradition at the time (Pandit Nihāl Singh would have encountered the peers of Pandit Gulāb Singh, and

hence Pandit Mān Singh's traditions), or at the very least an impressionistic narrative to exemplify commonly held assumptions about the origin and intention of the *Nirmala Sampradāya* as stipulated by the Guru himself. It represents the mid-19th century explanation of how the *bhekh* evolved as a natural continuation of the order of the Guru to propagate the deeper exploration of the philosophical, mystical, scholarly pursuit of *Brahmvidya*.

Residing at Kurukshetra, Pandit Mān Singh founded a hermitage¹ on the eastern bank of the Sarasvati river, which later on developed into an Ashram. Through the process of *sravanam*, *mananam* and *nidhidyāsna* Pandit Mān Singh passed the fruits bestowed by the Guru to Pandit Gulāb Singh, who encapsulated them in his *Mokh Panth Prakash Granth*. His prestige was such that Sri Guru Gobind Singh ji directed Sant Dargāha Singh, who established the Haridwar Nirmala Centre in 1710, to first visit and study with Pandit Mān Singh.

Pandit Gulāb Singh

Born in 1732² to Gori and Raia of Sekhav Nagar village in Lahore district that is now in Pakistan³. As a child he spent his time regularly attending congregations and listening to the words of itinerant sādhus and saints. Early in his life his religious parents decided to embark on a *tirath-yātra*. During this *yatra* they happened to visit the hermitage of Pandit Mān Singh at Sarasvati river, Kurukshetra. Gulāb Singh, a young impressionable but attuned soul, was captivated by this grand sādhu-scholar and chose to permanently reside there having

1. ਗੁਰ ਮਾਨ ਸਿੰਘ ਪਦਾਰਥਿੰਦ ਅਲੰਬਨਾ ਉਰ ਠਾਨ॥

ਕੁਰਖੇਤ੍ਰ ਪ੍ਰਾਚੀ ਕੁਲ ਤਟ ਯਹਿ ਕੀਨ ਗ੍ਰੰਥ ਬਖਾਨ ॥੨੨੫॥

The above reference taken from Pandit Gulāb Singh's *Prabodhchandra Natak* refers to the residence of Pandit Mān Singh in Kurukshetra on the eastern bank of the river Sarasvati..

2. Dr. Mohan Singh has stated it to be 1732, although 1729 has also been quoted by O. P. Anand.

3. See pauri 125 of this edition of *Bhāvrāsāmrit*.

gained his parents permission¹. As an only son, Gulāb Singh must have realised what effect this decision would have upon his parents. Out of gratitude, he frequently honours his parents by name within all his compositions. As was expected of a *shish*, Gulāb Singh dedicated both his mind and body to Pandit Mān Singh, attending to him and the visiting devotees needs tirelessly. Within time the young Gulāb Singh was being versed in Sri Guru Granth Sahib, Sri Dasam Granth Sahib, Bhai Gurdās Vāran and numerous other texts at the feet of his vidyaguru. However, inspired by his vidyaguru's example, Gulāb Singh desired to acquire the depth of knowledge possessed by his mentor. With his permission he was sent to Kāshi² (Benaras, the highest seat of Sanskrit learning in India). Nourished alone by the *Saraswati mantra* practice³ he had begun while at the hermitage, he journeyed east.

Once in Kāshi, he soon found a Brahmin pandit well versed in Sanskrit scripture. Accepting him as a provisional student, Gulāb Singh set to work tirelessly serving him and his family. While carrying out such work his sustenance was the continual practice of the *Saraswati mantra*. In doing so he had

1. Of his relationship to his vidyaguru he states :

ਯਿਹ ਅਗਯਾਨ ਨਿਵਾਰਯੋ ਦੀਨੋ ਮੋਖ ਅਪਾਰ।

ਮਾਨ ਸਿੰਘ ਗੁਰੂ ਚਰਨ ਕੋ ਬੰਦੋ ਬਾਰੰਬਾਰ।

ਭਾਰਤ ਭੂਮ ਪੁਨੀਤ ਪਦ ਤਪੋ ਗਯਾਨ ਅਵਤਾਰ।

ਮਾਨ ਸਿੰਘ ਗੁਰੂ ਕੋ ਨਮੋ ਤਾਰਨ ਕਰੁਣਾ ਸਾਰ।

This ignorance is removed and the impoverished receive boundless liberation

At the feet of Mān Singh guru, I worship time after time

On the earth of India his pure feet reside, austerity knowledge avatar

Salutations to Mān Singh guru, raft across the ocean (of existence)

2. This tradition continues to this day among Nirmalas that when a student expresses interest in learning Sanskrit, due to necessity for intense dedication to the task, the vidyaguru will arrange and fund the shish to reside in a Sanskrit vidyala (college) in Benaras. A number of *upsampradayas* or sub-lineages have their own residential ashram there for this purpose.
3. Whether this is a metaphorical practice for the seeking of wisdom, or a literal practice, the point remains the same of appropriating the goddess of learning to enable the acquisition of Sanskrit knowledge.

acquired numerous *sidhis*¹. Eventually Gulāb Singh requested the pandit he tirelessly served to teach him both the Sanskrit language and scripture. However, upon discovering his low caste², the pandit refused blankly stipulating that the ancient laws forbade it. After the emotional representations on the youth's behalf by the family he served, the pandit agreed that the only resolution to his dilemma would be to continue to disallow Gulāb Singh actual study, but allow him instead to overhear the recital and exegesis of all the texts he so desired. In this way the pandit could remain steadfast to the duties stipulated in the *dharamshāstras* about who may and may not read the Vedas. Although a victory, the task before Gulāb Singh was gargantuan by nature, since it required him to hold and recall vast sections of Sanskrit text and commentary by heart. After having listened while performing his duties, it is said that Gulāb Singh would retire to his room to spend hours making notes at the end of a day of hard work. According to Gyāni Balwant Singh, during this time Pandit Gulāb Singh acquired complete knowledge of the *Vedas*, *Vedāng*³, *Upanishads*, *Vedānta*, *Nyāya*, *Purānic* literature, commentaries, knowledge of political rule and numerous other materials.

Having completed his studies, Pandit Gulāb Singh returned to his beloved *vidyaguru* Pandit Mān Singh in Kurukshetra. After his salutations, Pandit Mān Singh directed Pandit Gulāb Singh to fulfil the duty of explaining all he had learnt in Kāshi to the collected devotees who assembled at the ashram. As tireless as ever this he did with confidence and happiness. Arguably he would have continued in this way until a new challenge presented itself, heralding a turning point in Pandit Gulāb Singh's thinking. On one occasion he discovered to his dismay that when

1. Powers acquired through spiritual practice including the ability to predict the future, to perform miracles, metamorphosis, etc.
2. Pandit Gulāb Singh was born to a Jat caste family.
3. Denoting the compositions appended at the end of the Vedas instructing on

Common man DIDN'T UNDERSTAND

in conversation with a common person who had attended his discourse, the man had failed to understand even a little of what he had been teaching. With this experience in mind, Pandit Gulāb Singh set about writing, translating, exemplifying and explaining both a combination of the fruits of his own experiences coupled with the complex knowledge he had accrued while in Kāshi. For example, his style in *Bhāvrasmrit* is rich in vivid imagery that serves to perfectly exemplify the point in hand, and equally approachable in its linguistic use of *Braj Bhasha*. What exists now of his work is only the tip of the iceberg according to Gyāni Balwant Singh. It is recorded that for the next thirty years Pandit Gulāb Singh tirelessly fulfilled his vidyaguru's wishes composing over forty texts on many of the sciences he had learned in Kāshi, in the dialect of *Braj Bhasha*. 30-42 40 TX TS

The tragedy, as so often is the case, was that the greater his achievements the greater the avarice of others. A group of local Brahmins feeling understandably jealous considered Pandit Gulāb Singh a serious threat to their own inherited status as possessors of Sanskrit learning. Further angered that a lower caste could have acquired greater learning than their own, they decided to take action. Approaching the ageing Pandit Mān Singh, they asked to be given access to Pandit Gulāb Singh's numerous texts. The Pandit seeing no mal-intent appeased them and gave the men the hand written manuscripts. The Brahmins then set about sinking page by page each text in the Saraswati Nadi. On his return Pandit ji was understandably dismayed by these events. He reconciled himself in his remaining years to *tapasya* and *nām simran* at the Ashram which still remains today. No date on which Pandit Gulāb Singh attained *mahasamādhi* is recorded. Thankfully five remaining classic compositions survive (along with two minor works rarely encountered).

Compositions of Pandit Gulāb Singh

Linguistically Pandit Gulāb Singh is said to have mastered numerous languages including *Sanskrit*, *Hindi*, *Punjabi*, *Braj Bhasha*, *Sādhū Bhasha*, and *Farsi*. As has been noted above, the style used in his compositions depends upon the nature of the subject material being conveyed. For example, *Bhāvrasāmrit* is highly poetic whereas *Mokh Panth Prakāsh* is less so due to its more philosophical purport. Two of the five surviving compositions are inspired translations of Sanskrit classics espousing an abridgement of Vedānta and Vishnu bhakti. These being the 11th century play by Krisna Mishra *Prabodhchandrodaya* and strongly *Vedāntic Adhyātam Rāmāyan*. Equally *Bhāvrasāmrit* portrays an influence in at least the subject matter of Bhārthari's much celebrated *Vairāg Shatakam*. Mention should also be made of the highly skilled poetic style used in *Bhāvrasāmrit Granth*. Although it cannot be conveyed in the translation, two choice examples here show how skilled the phonetic structure and use of metre are in the poetic verse in transliteration. Generally the author uses a *matta-gayand* or *māltī* metre in the *Svaiya* form. This $\frac{3}{4}$ rhythmic metre of the 'Svaiya' has been given underneath in numeral form :

Example 1

ਸੇਸ ਧਰੇ ਧਰਣੀ ਸਿਰ ਮੇਂ ਅਰੁ ਸੂਰ ਫਿਰੇ ਸੁ ਸਦਾ ਨਭ ਮਾਹੀ ।

Se-s dha-ray dha-ra-nī si-r main a -ru, su-r fi-ray su sa-da na-bh ma-hi
1 2 3 1 2 3 1 2 3 1 2 3, 1 2 3 1 2 3 1 2 3 1 2

Example 2

ਸੁਖਨ ਉਪਰਿ ਦੁਖ ਰਚੇ ਕਰਿ ਸੰਪਦ ਆਪਦ ਫੇਰ ਦਿਖਾਏ ।

Sū-kha-n ū-pa-r dū-kh ra-chay ka-r sam-pa-d ā-pa-d fe-r di-khā-y
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2

Pandit Gulāb Singh is accredited with having composed six texts given below in chronological order :

| | English | Bikram |
|----------------------------------|-----------|---|
| <i>Karam Vipak</i> | 1753 | 1810 ¹ |
| <i>Bhāvrasāmrit</i> | 1777 | 1834 |
| <i>Moksh Panth Prakash</i> | 1778 | 1835 |
| <i>Adhyātam Rāmāyan</i> | 1779/1782 | 1836/1839 ² |
| <i>Prabodh Chandrodaya Nātak</i> | 1779/1760 | 1836/1849 ³ /1817 ² |
| <i>Svapanadhyay Granth</i> | 1779 | 1836 |

There is no justification given by any of the authors for these discrepancies in dating.

Influence of Bharthari's Vairāgya Shatakam

Some authors have referred to *Bhāvrasāmrit Granth* as a *Braj Bhasha* reworking of Bharthari's classic text. Certainly there is a strong influence as can be seen in a couple of shared images, a similar length of verses and obvious shared subject matter in the works. However, whereas Pandit Hardyāl ji's *Braj Bhasha steek* is a faithful translation, Pandit Gulāb Singh's text shows important crucial differences. Pandit Gulāb Singh's work is an original composition, discussing a shared theme, but expounding the teaching from the perspective of Gurmat. These axiomatic differences deserve highlighting. To begin with, what is seen in Bharthari's Sanskrit work is a strong dislike of the human body

1. Gyāni Gyan Singh in *Nirmal Panth Pradipika* (1891)

Quote from Gyāni Gyan Singh's *Nirmal Panth Pradipika* (1891) on Pandit Gulāb Singh's compositions

ਰਾਇ ਨੇ ਸੰਮਤ ੧੭੮੩ ਮੈਂ ਸਨਦ ਲਿਖਿ ਦਿਤੀ ਜੇੜੀ ਅਬ ਤਕ ਮਹੰਤ ਗੁਲਾਬ ਸਿੰਘ ਪਾਸ ਹੈ...ਤੈਸੇ ਪੋਥੀਆਂ

ਦੇਖੋ ਤਾਂ ਸੰਮਤ ੧੮੧੦ ਮੈਂ ਕਰਮ ਵਿਪਾਕ ਸੰਮਤ ੧੮੧੭ ਮੈਂ ਚੰਦ੍ਰਬੋਧ ਨਾਟਕ ਸੰਮਤ ੧੮੩੫ ਮੈਂ ਮੋਖ ਪੰਥ ਪ੍ਰਕਾਸ਼, ਸਤ ਪਨ ਅਧਯਾਈ, ਅਧਯਾਤਮ ਰਾਮਾਯਾਨ ਇਤਯਾਦਿਕ ਗ੍ਰੰਥ ਪੰਡਿਤ ਗੁਲਾਬ ਸਿੰਘ ਜੀ ਕੇ ਰਚੇ ਹੋਏ ਹੈ।

2. Sri Mahant Ganesha Singh in *Nirmal Bhushan/Itehas Nirmal Bhekh* (1937)

3. Pandit Narayan Singh's *tika* in which he intelligently translates symbolic references in the last *pauri*, enumerating them to calculate the year (for example, 9 ras-es, 4 vedas, 8 vasus).

akin to Adi Sankaracharya's views as espoused in *Vivek churamani*. According to Sankaracharya the aspirant is directed to meditate upon the filth and repulsiveness of the very human form¹ as a means to arouse detachedness. Pandit Gulāb Singh however does not at any point advise such strong disregard of the physical form, much in keeping with *Gurmat*.

Another important distinction between the two is the *Ishta-Nishtha*, the focal point of devotion which for Bharthari's composition is Shiva as the *ishtadev* (deity of worship) in this age. In contrast Pandit Gulāb Singh has only referred to Shiva as a lower god or devta alone, and from whom it is said nothing can be attained. Pandit Gulāb Singh, following a tradition well established in Sikh literature draws a closer affinity between the Guru and Hari avatār. Sri Rām Chander provides a suitable example of both the fearless warrior and the highly moralistic renunciate. He is the focus of *sargun bhakti* as manifested *sat-chit-anand Parmātma*.

Also in Pandit Gulāb Singh's work, no doubt in keeping with the ideals of the Khālsā as narrated through his *gurdev*, he equally praises the path of the warrior and frequently uses as a refrain the image of the enemy being destroyed by the army. To the author three forms of renunciation exist each of equal value : the philanthropist, the *sādhū*² and the warrior³. No such emphasis is found within Bharthari's work.

Pandit Gulāb Singh and the Nirmala Samprdāya

It is worth making a brief mention of the historical importance and influence of Pandit Gulāb Singh writings and ideas upon the Nirmala *samprdāya*.

It is well established through the various *parampras* that the shape and emphasis of the Nirmala *samprdāya* was given by Sri Guru Gobind Singh ji himself. With geographical demarcation,

1. See saloka 87

those original close associates of the Guru were intentionally sent out to specific, complementary regions of India for the propagation of *Gurmat updes*^h, *adhyātmic gyān*, *Brahmvidya* and *dharma*. The primary motivation for Pandit Gulāb Singh to acquire and propagate this knowledge is a principle that has been passed from generation to generation. This principle is the selfless desire to serve and uplift society. Nirmalas generally see their role as that of a *nishkāṁ sevadār* or performer of desireless service. For example, it is a common initial stipulation given by the *vidyaguru* to the *shish* that the one endowed with *vidya* or knowledge should never hesitate in passing it on to another individual desirous of learning. Secondly, the Nirmala should never seek payment for such a service.

An important issue that arises when studying the Bhāvrāsāmr̥it is the extent to which Pandit Gulāb Singh is presenting symbolic didactic material, or alternatively literal guidance on the practice of retreating to a secluded place to perform *tapasya*. The answer arguably lies in the proceeding development of the Nirmala *samprdāya*. When looking at the internal structure of the Nirmalas, one finds three main forms of *sādhū*. The first is the *Virakat* form, meaning free or detached. Such Nirmalas possessed merely the robes (*chola*) they wore, a staff (*dhanda*), a rosary (*mālā*) and a water pot (*kamandali* or *chhippi*). With these they would walk from place to place expounding *Gurmat* through lectures. They relied upon charity for food, and some also practiced *madhukari* or *bhiksha* (asking for alms)¹. Sant Jagjit Singh Herkhowal² in his autobiographical account identifies many examples of *virakat* and *bihangam* Nirmalas variously lauded as *tapasvi*, *tejasvi*

1. *Virakat* Nirmalas have dwindled dramatically over the course of the last century. For example, in a recent conversation, Mahant Raghuvir Singh Shāstri of Santpura Ashram, Kankhal, was reminiscing of the era when centres such as *Nirmal Virakat Kutia* ashram in Kankhal housed over 200 *Virakat* Nirmalas at any given time. Today there are none.

2. Sant Jagjit Singh Herkhowal Society of the Saints.

(attractive), *virakat*, *avdhūt* and *tyāgi*.

(2) The second and third forms are the more domesticated
83 *Sant* and *Mahant*. A *Mahant* takes on an active social
203 function in taking overall responsibility for the maintenance
(3) of the *ashram* or *dera* alongwith its inhabitants. The
residential *Sant* spends time in meditative practice, study
and sharing his or her knowledge with the congregation¹.
Hence whether in the active function of *Mahant* or the
frugal lifestyle of a *Virakat*, all have very much engaged
with society out of an abiding sense of duty to spiritually
enrich the populous. By 1805 Lt. Col. John Malcolm in his
*Sketch of the Sikhs*² had encountered the Nirmalas then
residing in the *Bungas* or traditional colleges surrounding Sri
Harimandir Sahib in Amritsar. He remarks that they
possessed learning, were educationalists, showed
'peaceable habits', and had more 'urbanity' compared with
the Akālīs³. The latter two comments are most interesting
in that they are testimony to the fact that regardless of
the location, Nirmalas strive toward *sattva gun*, *vairāg*,
meditative practice and this sense of 'urbanity' or civility
and elegance that arises as a consequence. Further, Dr.
Darshan Singh holds that the reason for why the vast
majority of Hindus in villages in Punjab read Gurmukhi
and recite Japuji Sahib daily is due to the educational
achievements of the Nirmalas⁴. Thus it would seem that
the specific references to residing in caves or by sacred
rivers within Bhāvrasāmrit are to be interpreted as

1. Such roles however are not fixed, for a *Sant* may well spend time as a
Virakat and vice versa. Generally, however, it is more difficult for a *Mahant*
to spend much time away from the institution and the responsibilities.

2. Lt. Col. John Malcolm *Sketch of the Sikhs*, p.134.

3. Akālī here referring to Nihangs, whom he had encountered at Sri Akāl
Takhat in contrast.

images designed to evoke a desire for internal renunciation, to reside at an isolated place and to engage in meditative practice, whether this be in a hut in the jungle, or a room in an ashram in a city.

The first generation of Nirmalas were sent out by the Guru to establish centres from which *dharma* could be propagated. Important personalities still remembered from this initial stage of development include Pandit Mān Singh, Pandit Chet Singh, Baba Punjab Singh, Baba Dargāha Singh* among numerous others. As Pandit Nihāl Singh states in the 19th century, Pandit Gulāb Singh is not only the most prolific author of this early period, but the literary fruition of Sri Guru Gobind Singh ji's instruction given to Pandit Mān Singh. Within his work exists the very essence of the distinctive character of the Nirmala *Bhekh*.

A crucial insight from Pandit Gulāb Singh into the nature of the Khālsā is conveyed in the quotation given later¹ in which Sri Guru Gobind Singh is described as 'Pūran Hari Avatār'. Further into the verse the author (and presumably Pandit Mān Singh before him) credits the Khālsā with two specific facets. On the one hand it is to uphold *dharma* with the *shastra* or sword, on the other to achieve the same with the *shāstra* or scripture. Clearly both forms maintain '*Singh rūp*', both follow clear *maryada*, both are Khālsā and both initiated as such. The difference arises in that, whereas one becomes a sacrifice to *dharma* through *rajoguni* lifestyle (in the *tejas* sense), the other achieves the same through *sattvaguna*. Obviously the statement itself is not a detailed exposition of the Khālsā, but it at least gives a clear insight into the position of the Nirmala *sampradāya*. Not surprisingly there have also been historical exceptions to this division of function. A tradition exists from the earliest times of individuals who have taken on at

1. See 'Avtārvād and Sikhi' section, pp. 52-70.

ਸਤ
ਨਾਮ
ਕਰਤਾ
ਗੁਰੀ
ਪ੍ਰਸਾਦੀ

once the saintly, martial and scholarly aspects¹. According to the *Srī Bīr Mrigesh Gurbilas Devdharū Granth* of Pandit Sher Singh, Baba Bir Singh Naurangabād held such qualities. It is worth mentioning that on this very issue of the nature of the Khālsā, Pandit Sher Singh quotes Pandit Nihāl Singh on the Khālsā having three manifestations : as *sattvaguna* through *Nirmala Khālsā*, in *rajoguna* as *Grihasthi Khālsā*, and in *tamoguna* as *shasterdhari 'Yudh' Khālsā*², the latter having interesting parallels to some Nihang beliefs about their own *maryada*, and the ethical nature of war. Likewise in *Bhai Daya Singh Rehitnama* the same three forms are found, with the main *rehit* for *Grihasthi Khālsā*, followed by specific *rehits* for the 'Akali' and 'Bihangam' or *Nirmala* with each linking to the three gunas in practice and diet. As stated earlier, within the form of *sattvagun*, there is an equal diversity of practice ranging from the austere *bihangam* or *virakat maryada* through to the *Sant-Mahant* tradition. Some modern scholars hold this to be a 19th century consequence of the growing brahmanical influence among Sikhs, yet it is evident from Pandit Gulāb Singh that these ideals were already in place from the time of the Guru.

Within verses of *Bhāvrasāmrit Granth*, numerous traditional qualities and practices of a *sādhū* are upheld and advised such as *tapasya*³, *sādhna* or concerted meditative practice⁴, *bihangam* practice⁵, withdrawal from society⁶, *sattvic*

1. The tradition of crossover has continued to this day and Gyāni Balwant Singh names a handful of Sants and Mahants from the present era said to have studied *shastervidya*, martial art. Most parampras emphasise a strict adherence to the Khālsā *maryada* for *grihasthis*, the most famous of which include Baba Jagjit Singh Herkhawal, the Nirmal Kutia lineage, Sant Gurbachan Singh Bhindranwale, to name but a few.

2. Pandit Sher Singh, *Srī Bīr Mrigesh Gurbilās Devdharū Granth* first skandh, third adhyaya. This same understanding is narrated in Gyāni Gyan Singh's *Nirmal Panth Pradipika*.

3. verse 107

4. verse 39

5. verse 105

6. verse 122

diet¹, etc. Likewise specific modifications in line with *Gurmat* philosophy are included such as the axiomatic importance of *Nām*² for practice, rejection of caste discrimination³ and need for truthful living⁴. Specific characteristics of the *Nirmala maryada*, given by Sri Guru Gobind Singh ji are emphasised, being scriptural learning, the necessity of a *gurdev*⁵ and the application of terminology from *shāstra* to deepen understanding⁶. These aspects combined amount to the distinctive quality of the *Nirmala samprdāya*, coupled with the prototypical varieties of lifestyle mentioned earlier. Pandit Gulāb Singh's Sanskrit learning is not simply utilised as a form of literary embellishment but as a means to extrapolate and deepen the understanding of key concepts, whether through the use of appropriate *adhyātmic* terminology or from mythical exemplification. For example, the complexity of the *Vedāntic* theory of the *panchkosha* is introduced in an accessible manner to warn the reader against wrongly identifying the self with the various mental and physical attributes. He elucidates the nature of *yam* and *niyam* practice. *Purānic* narratives are incorporated as exemplification of the same qualities and practices being described. Unsurprisingly none of the ethical stipulations given contradict the principles of *Gurmat* such that when outlining the various *yam* and *niyam* practices no mention of meditation upon non-violence is given. Instead, he chooses to draw upon warrior imagery to emphasise the need for upholding *dharma* as a further example of renunciation itself.

Sri Rām Chander is for the author nothing other than *avatār svarūp* of that Sat-Chit-Ānand Brahman, identical to

1. verse 122

2. verse 27

3. verse 87

4. verse 108

5. verse 115

6. verse 114

Guru *avatār*. Likewise the *Rāmāyan* is regarded as perfect source material to expound the doctrine of flawless unattachment. Sri Rām Chander therefore is the example of both the fearless, righteous defeater of injustice, raising the sword for truth, and likewise the perfect *sādhū* unattached to desire, unaffected by worldly affairs, ever abiding in *sattva guna*. It is this latter quality that the author meditates upon. Sri Rām Chander is likewise a means for the expression of meditative *sargun bhakti*. At numerous points in the text his benevolence is described toward those who show unremitting devotion. Again this stance on the nature of the Guru as *avatār*, held by all traditional Sikhs, has remained a basic metaphysical assumption of the Nirmala *samprdāya* as has, concordantly, the need for the expression of *sargun bhakti*¹ in meditative practice.

Therefore from the writings of Pandit Gulāb Singh, steeped in the tangible influence of the Guru himself, we see a complete expression of the clear, undistorted practice and emphasis of the Nirmala *samprdāya*, much of which has remained unchanged even in today's world.

Concepts and Practices in Bhāvrasāmrit Granth

Composed to guide and inspire practice, the *Bhāvrasāmrit Granth* assumes on the part of the reader an understanding of both metaphysical concepts and traditional mystical practices. This introductory section serves as an attempt to explore in greater depth these concepts and practices, linking them into the overall conceptual framework of the Sikh tradition.

Vivek and Vairāg

ਜਤੁ ਪਾਹਾਰਾ ਧੀਰਜੁ ਸੁਨਿਆਰੁ ।
ਅਹਰਣਿ ਮਤਿ ਵੇਦੁ ਹਥੀਆਰੁ ।
ਭਉ ਖਲਾ ਅਗਨਿ ਤਪ ਤਾਉ ।
ਭਾਂਡਾ ਭਾਉ ਅੰਮ੍ਰਿਤੁ ਤਿਤੁ ਢਾਲਿ ।
ਘੜੀਐ ਸਬਦੁ ਸਚੀ ਟਕਸਾਲ ।
ਜਿਨ ਕਉ ਨਦਰਿ ਕਰਮੁ ਤਿਨ ਕਾਰ ।
ਨਾਨਕ ਨਦਰੀ ਨਦਰਿ ਨਿਹਾਲ॥੩੮॥ (ਅੰਗ ੮)

*Control of the senses is the goldsmith's workshop, stoic
patience is the goldsmith*

*The anvil is the teaching (of the Guru), revealed
knowledge the hammer*

*Fear of God is the bellows, the fire is the heat of strict
austerities*

The vessel is love, in which the nectar is poured

Fashioned is the shabad and truth is minted

*Those who receive the favourable glance, their karam
allows to perform this*

O Nanak, the glance of glances brings happiness

(P. 8)

According to the *Prabodh Chandrodaya Nātak*, the first step in this process of minting the very product of perfection that culminates in *moksh* or liberation from the cycle of rebirth, is *vivek*. This term has been variously translated as discrimination, wisdom, and discernment. *Vivek* has been defined by Sri Ādi Sankaracharya as ਨਿਤਯਾ-ਨਿਤਯ-ਵਸਤੁ-ਵਿਵੇਕਾ meaning a 'discrimination between what is permanent and what is impermanent'. Within the Guru's teaching the means to discerning what is and is not truth and hence permanent, arises through the sustained practice of the threefold process of *sravanam* (listening), *mananam* (considering) and *nididhyāsana* (meditating) upon the Guru's teaching. Consequently early fruits of *vivek* include the realisation that everything occurs by the will or *hukam* of Pārbrahm, over which we exert no control. Secondly, that virtue can only be acquired by the devotee through Pārbrahm's *nadari* or 'glance of grace'. Acting upon this instruction, the ability to see the world as it really is, arises and one recognises that attachment to illusory flavour (*ras*) and emotion (*bhāṇ*) within this existence is ultimately useless. Sri Guru Tegh Bahādur ji states in *Rāg Gauri*:

ਸਾਧੋ ਰਚਨਾ ਰਾਮ ਬਨਾਈ ॥
 ਇਕਿ ਬਿਨਸੈ ਇਕ ਅਸਥਿਰੁ ਮਾਨੈ ਅਚਰਜੁ ਲਖਿਓ ਨ ਜਾਈ ॥੧॥ ਰਹਾਉ ॥
 ਕਾਮ ਕ੍ਰੋਧ ਮੋਹ ਬਸਿ ਪ੍ਰਾਨੀ ਹਰਿ ਮੂਰਤਿ ਬਿਸਰਾਈ ॥
 ਝੁਠਾ ਤਨੁ ਸਾਚਾ ਕਰਿ ਮਾਨਿਓ ਜਿਉ ਸੁਪਨਾ ਰੈਨਾਈ ॥੧॥
 ਜੋ ਦੀਸੈ ਸੋ ਸਗਲ ਬਿਨਾਸੈ ਜਿਉ ਬਾਦਰ ਕੀ ਛਾਈ ॥
 ਜਨ ਨਾਨਕ ਜਗੁ ਜਾਨਿਓ ਮਿਥਿਆ ਰਹਿਓ ਰਾਮ ਸਰਨਾਈ ॥੨॥੨॥ (ਅੰਗ ੨੧੯)
O Sadhu, God has adorned this creation
(In which) One (believes he) perishes and one (believes he is) permanent
The wondrous realisation has not happened (to either)
The creature lives in lust, anger and greed
Forgetting the form of Hari
Believing that the false body is real
(Yet it is) just as dream at night

1. Drig Drsya Viveka, salok 1

220
1002

योग = जोगसचित्तवृत्तिनिरोधः।
The control of events or modifications in the chitta (consciousness) is Yog.

The control of events or modifications in the chitta (consciousness) is Yog.

1. See Swāmi Turīyananda Saraswatī 'Yoga Sūtras' for her excellent and erudite exposition of these *Samādhi Pāda* sūtras, and the work of Swāmi Veda Bharati.

ਪਿਛੋ \rightarrow ਗਰਮ ਚੰਨ (25)

5 ਕਰੋ - 1) ਅਵਿਦਿਆ 2) ਅਸਿੱਧਾ 3) ਰਾਗ 4) ਦੋਸ਼
5) ਅਭਿਨਿਵੇਸ਼

within the *chitta* through the application of *rajasguna* causing mental activity, *sattvaguna* produces *prakhyā* state of illumination, which is the *chitta's* essential nature. By seeing things as they truly are, discriminating between that which is beyond the three *gunas* and that which is not, there is a need to continually discern what is truthful and desist from things that are illusory. In doing so one is no longer afflicted by the *kleshas* or impurities, namely *rāg* or attraction, *dvesh* or aversion, *avidyā* or ignorance, *ahamkar* being one's ego and *abhinivesha* which is one's fear of non-existence and hence death. On this issue the *Bhagvad Gita* states :

ਯਸਯ ਸ੍ਰਵੇ ਸਮਾਰਭਾਹ ਕਾਮਸੰਕਲਪਵਰਜਿਤਾਹ।

ਜਨਾਨਾਗਨਿਦਗਧਕਰਮਾਨੰ ਤਮ ਆਹੁਹ ਪੰਡਿਤਮ ਬੁਧਾਹ ॥ ੪.੧੯

Of whom all enterprises in which desire has been excluded,

and whom has consumed his karma in the fire of knowledge,

He is called a sage by the wise ones

4.19

The same is said by the Guru of the one who has attained to the state of bliss :

ਸਗਲ ਸੁਖ ਆਨੰਦ ਅਰੋਗ॥

ਸਮਦਰਸੀ ਪੂਰਨ ਨਿਰਜੋਗ ॥ (ਅੰਗ ੮੯੧)

Totally peaceful, blissful and without illness

Impartial and completely detached (P. 891)

Within this correct form of *vairāg* exist four forms; orienting the senses away from impure objects and desires which

- 1) is termed ਯਤਮਾਨ ਸਮਜਨਾ (*yatmān smajnā*) or the stage of endeavour; secondly during this process there is a need for constant discrimination to fully purify one's emotions which is
- 2) termed ਵਯਤਿਰੇਕਾ ਸਮਜਨਾ (*vyatireka smajnā*); once both sense organs and emotions are purified, the stage of mere mental
- 3) cravings remain termed ਇਕਿਨ੍ਦ੍ਰਿਯਾ ਸਮਜਨਾ (*ekendriya smajnā*) or the one-organ stage; finally ceasing all cravings, both sensory and mental, one reaches the stage of ਵਸ਼ੀਕਾਰ ਸਮਜਨਾ (*vashikār*)

4 STAGES OF
ਵੈਰਾਗ

(26)

੫)

smajnā) of which the *Yogsutram* describes in sūtra 1.15, which signals the perfection of *Vairāg*:

दुःखदुःखविमोक्षविमोक्षसंज्ञा वैराग्यम् ॥

One who brings under control all infatuation with experiential enjoyment whether of the senses or arising from the scriptures¹ is said to have dispassion

Ras and Bhāv

Both *ras* and *bhāv* are co-dependent aspects of human psychological faculties (*antahkaran*) since both combine to influence and modify experience. Although variable depending upon context and scholar, in its most common usage the term *ras* denotes a flavour, sweetness or taste. Hence it holds an aspect of the experiential (for example, *ras* is used to refer to the various flavours of food) and should be understood in the form of sensory experience and enjoyment in particular. In *shāstra*² aesthetics are traditionally described as arising out of a combination of essential components. *Vibhāv* is the emotive situation or *stimulus*, which when combined with the *anubhāv* or physical changes in response to the emotion give rise to *vivvabhichāri bhāv* or transitory emotion. All of this is produced in response to a *ras* or aesthetic object. According to Bharat Muni's *Nātyashāstra*³ the consequence of this combination are *sthāyi bhāvas* or abiding emotional states.

Within *shāstra*, the emotional states are categorised into nine; love (*rati*), anger (*krodh*), sorrow (*shok*), humour (*hāsyā*), encouragement (*utsaha*), fear (*bhay*), repulsion (*jugupsa*), wonder (*vimaya*) and finally serenity (*sham*). Likewise within the realm of *aesthetics* there exist the equivalent number of *rasās*;

1. This here refers to being infatuated with *moksh* or liberation, for this can also be an attachment. The Guru similarly states that he has no interest in *moksh* only to reside at the feet of Parmeshwar.

2. Nātya Shāstra

3. *Vibhāvanubhāvvyabhichārisanyogādrasanishpattihi* II.

9 रस
K KRODH
H HASYA

(27)

VIMAYA
BHAY
JUGUPSA

KNUSSUBJR

erotic (*shingar*), comic (*hāsyā*), compassionate (*karuna*), furious (*raudra*), heroic (*vīra*), terrifying (*bhayanaka*), odious (*bibhatsa*), incredible (*adbhuta*) and the peaceful (*shānt*). Another extension of the ninth, more in keeping with this text is that of the *bhāv* of *bhagavatprem* (love of God) and the *ras* of *bhakti* (or devotion). Different *rasās* are also dependent on the sensory organ capable of experiencing *ras*. These examples of aesthetic forms of *ras*, transcend sensory experience to higher emotional and intellectual states. Although the bliss produced by aesthetics is subtle and not of the grosser sensory enjoyment directly experienced from the sensory faculties, it is still relatively fleeting and dependent upon the three qualities of māyā. The same also applies to music; the *ras* being dependent on other factors such as one's mood at the time, the effect of recent life events, and the present cognitive status all of which can serve to enhance or diminish the effect of any given piece of music; lifting into a quasi-religious experience of sheer bliss, or alternatively depleting into an insufferable repetition.

Yet there is a deeper experience alluded to in both the *Upanishads* and Sri Guru Gobind Singh ji's *bani*¹ *Parmātma* is defined in both as *Sat-Chit-Anand* (ਸਤਿਚਿਦਾਨੰਦ) with the latter aspect of *ਆਨੰਦ* or *bliss* being something experiential as *ras* and *bhāv*. *Taitreya Upanishad* (ਤੈਤ੍ਰਿਯ ਉਪਨਿਸ਼ਦ) proclaims :

ਰਸੋ ਵੈ ਸਹੁ ਰਸਗਗਮੰ ਹਯੇਵਾਯੰ ਲਬਧਵਾਨੰਦੀ ਭਵਤਿ ।

ਕੋ ਹਯੇਵਾਨਯਾਤ ਕਹ ਪ੍ਰਾਨਯਾਤ । ਯਦੇਸ਼ਹ ਆਕਾਸ਼ ਆਨੰਦੋ ਨ ਸਯਾਤ ।

ਏਸ਼ਹ ਹਯੇਵਾਅਨੰਦਯਾਤਿ । ਤੈਤ੍ਰਿਯ ਉਪਨਿਸ਼ਦ (II vii 1)

Raso (bliss) is Suh (Self), having gained that alone, man becomes blissful. If this blissful self were not, who would want to breathe. It alone gives joy to all.

This is not the *vishyanand* or happiness derived from sensory experience, but *brahmānand*, the bliss of the ātma

1. Sri Jāp Sahib, Sri Dasam Granth, which is part of the daily reading of a Sikh
ਸਦਾ ਸੱਚਦਾਨੰਦ ਸਤ੍ਰੰ ਪ੍ਰਣਾਸੀ ॥

1) SHINGAR

5) VIRA

2) HĀSYA

6) BHAYANAKA (28)

3) KARUNA

7) BIBHATSA

9) SHANT

4) RAUDRA

8) ADBHUTA

experiencing Pārbrahm¹. Once the individual is no longer attached and infatuated by these sweetness', flavours (*ras*), or emotional states (*bhāv*) then truly there is nothing to fear, hence Bharthari states in *Vairāg Shatakam*, salok 31.

With enjoyment exists the fear of disease, with social position arises the fear of losing it, with wealth the fear of hostile kings, with honour the fear of humiliation, with power the fear of enemies, with beauty the fear of old age, with scholarly learning the fear of opponents, with virtue the fear of detractors, with human form the fear of death. All the things of this world attainable by man are maintained with fear, renunciation is alone fearlessness.

In keeping with the Guru's teaching, *Bhāvrasāmrit* does not advocate a rejection of these faculties for there is much potential within *bhāv* and *ras*. As Sri Krishna states in the *Bhagvad Gita*, to completely renounce everything would include renouncing breathing also. The Guru instructs the Sikh to reorient these faculties and consciously focus upon specific *bhāv* and *ras* that facilitate devotion. Sri Guru Nanak Dev ji in *Sri Rag*, elucidates this point :

ਸਭਿ ਰਸ ਮਿਠੇ ਮੰਨਿਐ ਸੁਣਿਐ ਸਾਲੋਣੇ॥

ਖਟ ਤੁਰਸੀ ਮੁਖਿ ਬੋਲਣਾ ਮਾਰਣ ਨਾਦ ਕੀਏ॥

ਛਤੀਹ ਅੰਮ੍ਰਿਤ ਭਾਉ ਏਕੁ ਜਾ ਕਉ ਨਦਰਿ ਕਰੇਇ ॥੧॥

ਬਾਬਾ ਹੋਰੁ ਖਾਣਾ ਖੁਸੀ ਖੁਆਰੁ ॥

ਜਿਤੁ ਖਾਧੈ ਤਨੁ ਪੀੜੀਐ ਮਨ ਮਹਿ ਚਲਹਿ ਵਿਕਾਰ॥੧॥ ਰਹਾਉ ॥ (ਅੰਗ ੧੬)

By believing, all flavours are sweet; by listening they are salty

Sour bitter flavours are the speech of the mouth; spices are made of the nād

Thirty six flavours of nectar are in the love of that one; that taste happens with the glance of grace

1. Views on the nature of this vary among different Nirmalas also. All hold to a state of *advaita* or non-differentiation. However, the nature of *ātma* in this state is something that varies between scholars.

*O father, other food brings displeasure to pleasure
Eating these (other foods) the body is in torment and
the mind becomes disordered (P. 16)*

What then are these desirable *ras* and *bhāv*? A story from the Zen Buddhist tradition serves to exemplify what we are discussing here :

A master and his disciple were descending from the monastery to the village below. On doing so they passed the house of a villager friend of the master. The master was informed by a passer by that the man of the house had recently passed away, and that the wife and family were grieving. Upon seeing him the family requested the master to enter the house and say a few words of consolation. Listening to the pain and anguish of the family, a tear dropped from the master's eye to the ground. The disciple watching all this was surprised and quizzed the master about the tear on their return to the monastery. Considering that the master was renowned for having reached Satori, the state of enlightenment, how could he still be plagued by such emotions of grief and upset; how can someone who is enlightened still be a slave to emotion? The master smiled and explained that his tear arose only from compassion for the worldly sufferings and bondage of others.

The *ras* that one must seek according to the Guru is the sweetness of the bliss evoked through *bhakti*, through increasing experiential understanding of Parmātma. This is complemented by humility (*nimrita*) and compassion (*karuna* or *dyā*) as essential *bhāv* or emotional states to abide in, out of which peacefulness (*shānt*), contentment (*santokh*) and fearlessness (*nirbhao*) arises.

Sri Guru Arjun Dev ji states in Rāg Bilāval :

ਪ੍ਰਭ ਪੇਖੀਐ ਬਿਸਮਾਦ ॥

ਚਖਿ ਅਨਦ ਪੂਰਨ ਸਾਦ ॥

ਨਹ ਡੋਲੀਐ ਇਤ ਉਤ ॥
ਪ੍ਰਭ ਬਸੇ ਹਰਿ ਹਰਿ ਚੀਤ ॥੪॥ (ਅੰਗ ੮੩੭)

*Looking upon Prabh, I am wonderstruck
I taste the perfect delightful flavour of Bliss.*

I do not wander here or there.

Prabh, Har, Har, dwells within my consciousness (P. 837)

The essence of this bliss is the divine itself. The *Prabodh Chandrodaya Nātak* describes it as an experience of the *amritsāgar*¹ or ocean of nectar. That aspect of bliss so described by the *Upanishad* as one of the threefold characteristics of Brahman is for the Guru the consequential blissful nectar of *bhagti* (devotion). Hence through acquiring *Vairāg* and developing *Vivek* the individual has consciously begun to reorganise the psychological faculties to increase receptivity to that ultimate *bhāv* and *ras*.

Having established the nature of both *bhāv* and *ras*, Pandit Gulāb Singh goes on to describe the importance and consequence of developing a whole host of inter-related mystical and ethical practices.

5 5 FROM *ਸਮਾਜ*
Niyam and Yam -

These two related terms derive from the Patānjali system and form part of the eight limbed or ਅਸਟਾਂਗ *yoga* practice. Both are stipulations for what one should guard against in our physical and intellectual engagement with sensory events within this reality. *Yam* are the practices that sustain ethical behaviour in the interactions of the individual within the world. Five in number, these are: *ahimsa* or non-violence, *ṛsatya* or truthfulness, *asteya* or not stealing, *brahmācharya* or continence and *aparigraha* or non-covetousness. Whereas the yam guard external behaviour, the five niyam uphold the correct internal mindset to sustain and increase the efficacy of *Sāhana*. These are *sauch* meaning

1. Prabodh Chandrodaya, IV, 6

ਯਮ - EXTERNAL

(31)

ਨਿਯਮ - INTERNAL

cleanliness, *santosh* or contentment, ³ *tapas* literally meaning heat but denoting spiritual austerity, ⁴ *svadhyaya* or scriptural study and ⁵ *isvar pranidhāna* meaning surrender to Ishvar or God. Sustained self-restraint and watchfulness arise out of *vivek*. These exist as moral principles which protect from unnecessary disruption to the quietening of the mind. In essence, the *Bhagvad Gita* narrates the role of *niyam* in controlling the senses :

ਬੁਧਯਤ ਵਿਸ਼ੁਧਯਾ ਯੁਕਤੋ ਪ੍ਰਤਯਾਤਮਾਨੰ ਨਿਯਮਯ ਚ ।

ਸਬਦਾਗੀਨ ਵਿਸ਼ਯਾਂਸ ਤਯਕਤਵਾ ਰਾਗਦਵੇਸ਼ੋ ਵਯੁਦਸਯ ਚ ॥

With pure yoked intelligence, and self-subduing (niyam) steadfastness

Beginning with sound, and other objects of the senses are abandoned, passion and aversion are cast off

Yam and Niyam hence not only aid dispassion and the removal of aversion but also control the five types of sensory objects (vishya) linked to the five senses (indriya) which are :

- i. *Sabad* or *Sruti vishya* meaning sound
- ii. *Sparsa vishya* meaning tangibility or touch
- iii. *Rūp vishya* meaning form or sight
- iv. *Rasa vishya* meaning taste
- v. *Gandha vishya* meaning smell

Each of the above sensory objects further link to the five qualities of air, ether, water, fire, earth. These form part of the traditional subdivision into the seven limbs and nineteen mouths of the *vaishvānara* or ਵੈਸ਼ਵਾਨਰ meaning the waking self. The mouths constitute the five *buddhindriya* or organs of perception (sight, taste, smell, hearing, touch), the five *karmendriya* or organs of action (hands, feet, speech, reproductive and expulsive), the five vital breaths (prān, aprāna, samana, vyāna and udāna), the *mānas* or mind, the *buddhi* or intellect, the *ahamkāra* or ego and the *chitta* or mind essence. The *Mandukya Upanishad* states:

ਜਾਗਰਿਤਸਥਾਨੋ ਬਹਿਸ਼ਪ੍ਰਜਣਹ ਸਪਤਾਂਗਹ ਏਕੋਨਵਿੰਸਤਿਮੁਖਹ

ਸਬੂਲਭੁਗਵੈਸ਼ਵਾਨਰਹ ਪ੍ਰਥਮਹ ਪਾਦਹ ॥ ੩ ॥

ਵੈਸ਼ਵਾਨਰ - 19 MOUTHS

(32)

5 ਗਿਆਨ ਸਿਦ੍ਧ
5 ਕਰਮ ਸਿਦ੍ਧ
5 ਮਾਨਸ ਸਿਦ੍ਧ

5 ਪ੍ਰਾਨ
4 - ਅਨਿਤਸਰੋਹ

The first quarter is *vaishvānar* whose is the waking state, conscious of other objects (ਬਹਿਸੁਜਨਹ), seven limbs and nineteen mouths.

Although not formally expounded as a complete system, other limbs of *ashtang yoga* are also described and advised within the *Bhāvrasāmrīt*. These other components are :

Prāṇayām or breath control. Pandit Gulāb Singh does not advise this practice directly, but makes reference to the differing types of breath or *prān* towards the end of the composition. The approaches to the practice of *nām simran* within the Sikh tradition vary in style but are generally united in indirectly controlling and measuring the length of breath. It should be utilised as a means to reduce the activity of the mind and control *rajo* and *tamo guna*. However, a related time honoured danger exists with certain forms of *nām simran*. When the practitioner is lacking *vivek*, one may well mistake the light-headedness or even altered states produced by inappropriate hyperventilation for spiritual progression itself. Thus understanding the nature of *prān* and implementing modified forms will ensure such mistakes are avoided.

Āsana or posture is also an essential requirement for any form of *yoga*. Practically speaking it is the positioning of the body in such a way so that the scope for concentration and meditation is maximised. Within the Sikh mystical tradition, the *yoga* advised does not require the perfection of difficult postures such as *hatha yoga*¹, yet basic forms such as *padmāsana* and *sidhāsana* are recommended since these enable sustained equipoise in meditation. Likewise, some utilise *mudra vigyān* such as *sidh* and

1. There are Sikh *sādhūs* of the past and present who have practiced both *Kundalini* and *Hatha yoga*. Among *Nirmalas* some have been known for their mastery of *Yoga* such as Sant Rām Singh Malukewale, who also compiled a *granth* on *Hath yoga*. Equally among some *Nihangs* *Sanjam kriya* is practiced which incorporates some *āsanas* of *Hatha yoga*. However from what the author has seen and practiced it is used purely for external physique in a similar style to exercises practiced in *Hanuman wrestling akhāras*, and not combined with any serious internal meditative practice or philosophy aiming at 'union'.

gyān mudra, again to enhance the meditative process.

Pratyāhāra is the practice of gradually withdrawing ones focus from sensory experience, turning introspectively to concentrate upon contemplation. In one sense Pandit Gulāb Singh's composition is itself a meditation upon this theme, although he broadens the remit to describe the consequences of failing to do so. He also celebrates the *dharana* or concentration that arises once *pratyāhāra* is mastered.

Dhyān or meditation within the sense of *Patānjali* describes it as the state in which the *vritti* or mental events have been controlled and abides in its essential nature of both stillness and peace. Considering the nature of the meditation advised by Pandit Gulāb Singh, the *dhyān* recommended undoubtedly incorporates more than one-pointedness. Devotional practices, visualisations and *nām japna* also constitute the practice described of *dhyān*.

As a consequence of sustaining and controlling the limbs of *yoga* so far described, combined these prepare for the state of *samādhi*.

Samādhi

Although *samādhi* is not elucidated directly, it is referred to at a number of places within *Bhāvrasāmrit Granth* as one of the flowers that blossom from adhering to the practices advised, with the blessings of Parmātma. *Samādhi* is not achieved by action but through knowledge and this knowledge is graced upon the aspirant. To attain a state of *samādhi* one must practice *dhyān* or the process of meditation. This state however is not actively cognitive in the psychological sense, but is a state in which one abides in that greatest consciousness. Therefore it is not dependent on the existence of thought processes as such. *Samādhi* itself is one experience, yet the means to attaining it differ. This is not the place to delve too deeply into the detail

regarding the means to *samādhi*. Relevant categories described below are merely for clarification purposes¹. Although there are many forms of *samādhi*, these are key forms applicable here:

- i. *Savikalpa samādhi* or dualistic *samādhi* in which the meditator experiences the meditated-upon in a dualistic sense. This state arises in *sargun* conception and worship of Brahman. In this state, the meditator is the *jiva* (or limited self) and the meditated upon is the Parmātma, the infinite self.
- ii. *Madhyamā samādhi* is a further category of dualistic *samādhi*, practiced outside and associated with words.
- iii. *Nirvikalpa samādhi* is non-dual *samādhi*, which is characterised by a lack of cognition (cognition being seen as the cause duality and multiplicity), in which one recognises its true non-dual nature.
- iv. *Sahaj samādhi* is a spontaneous and natural state of *samādhi*, and as such one that is of non-dual Brahman.

Upon reaching the highest form of non-dual *samādhi* the *ātma*, like the wave on the ocean, is no longer afflicted by *upādhi* and as such recognises its own essential nature; it is no longer coloured by a sense of distinction. In this state there exists only Brahman as *sat-chit-ānand*. Kavi Santokh Singh describes this state as:

ਬ੍ਰਹਮ ਗਿਆਨੀ ਹੋਇ ਜੇ, ਅੰਹ ਬ੍ਰਹਮ ਕਹਿ ਜੋਇ ।

ਸੋ ਤੋ ਸਦ ਹੀ ਮੁਕਤ ਹੈ, ਤਾਂਹਿ ਬਿਕਾਰ ਨ ਕੋਇ ॥੫੧॥ ਸ੍ਰੀ ਨਾਨਕ ਪ੍ਰਕਾਸ਼

The Knower of Brahm then speaks 'Aham Brahm' (I am Brahm)

Then becomes forever liberated, and is thus not wasted

Sri Nānak Prakāsh

1. The aspirant seeking more information on the means to experiencing *samādhi* will find many methods within the literature of *samprdāyas*.

Equally within Gurbani itself, it is the spontaneously arising *sahaj samādhi* that is celebrated in accordance with the practice of *bhakti*:

ਸਹਜ ਸਮਾਧਿ ਧੁਨਿ ਗਹਿਰ ਗੰਭੀਰਾ ॥

ਸਦਾ ਮੁਕਤੁ ਤਾ ਕੇ ਪੂਰੇ ਕਾਮ ॥

ਜਾ ਕੈ ਰਿਦੈ ਵਸੈ ਹਰਿ ਨਾਮ ॥੨॥ (ਅੰਗ ੮੯੧)

One experiences spontaneous Samādhi, profound and unfathomable

One is ever liberated and all actions are perfectly resolved

The Lord's Name abides within the heart. ||2|| (P. 891)

Hence such a state of *samādhi* is given as an act of a favourable glance or *nadar* rather than self-willed pursuit of knowledge. As the Guru states:

ਸੁੰਨ ਸਮਾਧਿ ਪ੍ਰਭੂ ਕਿਰਪਾਲ ॥੩॥ (ਅੰਗ ੮੮੯)

(One attains) contemplation of the absolute formless with Prabhu's kindness (P. 889)

The statement above includes the crucial term used by the Guru to not only denote the causal aspect of creation itself, but also to characterise the nature of the *samādhi* encountered through the practice of *Nām*. The term '*sun*' or '*shunya*' rather than is commonly assumed, does not here mean void or nothingness. At places the Guru refers to Brahman as unknowable, beyond comprehension and inexpressible. Much in keeping with William James' definition of the relative ineffability of the mystical experience itself, Sri Guru Nanak Dev ji utilises the word *shunya* or *sun* to describe the indescribable; that state of meditation beyond cognition, sensory information and *nām-rūp* criteria. It is the indivisible Brahman, the point at which *nirvikalpa samādhi* occurs. Sri Guru Nanak Dev ji in *Siddh Gosht* states :

ਅੰਤਰਿ ਸੁੰਨੰ ਬਾਹਰਿ ਸੁੰਨੰ ਤ੍ਰਿਭਵਣ ਸੁੰਨ ਮਸੁੰਨੰ ॥

ਚਉਥੇ ਸੁੰਨੈ ਜੋ ਨਰੁ ਜਾਣੈ ਤਾ ਕਉ ਪਾਪੁ ਨ ਪੁੰਨੰ ॥

ਘਟਿ ਘਟਿ ਸੁੰਨ ਕਾ ਜਾਣੈ ਭੇਉ ॥
ਆਦਿ ਪੁਰਖੁ ਨਿਰੰਜਨ ਦੇਉ ॥ (ਅੰਗ ੯੪੩)

Shunya is within, shunya is without, and in the three worlds all are imbued with shunya. Whoever becomes the knower of the fourth goes beyond sin and virtue. Within each and every thing exists the knowledge of shunyain separation, the shunya is the original intelligent Brahman. (P. 943)

Not only is everything described as imbued with *shunya*, but *shunya* is described as *Parmātma* itself. Inside, outside and the beyond are all described as being *shunya*. 'Within' here represents the dreaming state or *svapna* (ਸਵਪਨਾ) in which the self identifies with the subtle body or *taijas* (ਤੈਜਸਹ) meaning inner experience. 'Without', one remains in the waking state or *jāgrita* (ਜਾਗ੍ਰਿਤ) in which one identifies with the gross body termed *vishva* (ਵਿਸ਼ਵਹ) meaning gross sensory experience. The third state of dreamless sleep or *susopati* (ਸੁਖੋਪਤਿ) is that beyond sensory experience in which the self identifies with the causal body which is termed *prajāna* (ਪ੍ਰਜਨਹ)¹, although there is no activity in this state, there is no discrimination made between truth and non-truth. Beyond these three states lies the fourth of *turiya* in which there exists only Brahman or '*ādi purukh niranjan deo*'². It is beyond cause and effect, thus not a 'state' as such for this would suppose an experiencer, an experience and the experienced. Sri Guru Nanak Dev ji states :

1. For a more detailed exposition of these four 'parts' see Māndūkya Upanishad in the opening '*āgama prakarana*' section, accompanied by Gaudapād's *Karikas*. A condensed explanation is given in the *Vedantsāra* of Sri Sadānanda, and Kavi Santokh Singh's short reference is in part 51 of *Sri Nānak Prakāsh*.
2. Within a number of Nirmala expositions of Mūl Mantra one finds the components of the 'Om' or 'Ong' within Ik Ongkar being broken into these same four stations (the fourth implied through half mātrā). For such an exposition see Pandit Tārā Singh Narotam's *Guru Bhāv Dipika Tika* and similarly Pandit Badan Singh's *Faridkot Tika*.

ਜਨਮਿ ਮਰੈ ਤੈ ਗੁਣ ਹਿਤਕਾਰੁ ॥

ਚਾਰੇ ਬੇਦ ਕਥਹਿ ਆਕਾਰੁ ॥

ਤੀਨਿ ਅਵਸਥਾ ਕਹਹਿ ਵਖਿਆਨੁ ॥

ਤੁਰੀਆਵਸਥਾ ਸਤਿਗੁਰ ਤੇ ਹਰਿ ਜਾਨੁ ॥੧॥ (ਅੰਗ ੧੫੪)

One infatuated with the three qualities is subject to birth and death.

The four Vedas speak only of the visible forms.

They describe and explain the three states of mind,

Turiya state is known through the True Guru. ॥1॥ (P. 154)

However, it is important to recognise the distinct emphasis of Sri Guru Nānak Dev ji's approach. For according to the Guru's teaching, the devotee should develop such a burning devotion and selfless desire for oneness that *mukti* itself is a meaningless motivation. The only motivation can be the selfless devotional desire to abide in the presence of the lotus feet of Parmātma. Anything less is misery itself. Clearly this state of love holds close affinities to the Tassuwuf concepts of *fanā'* and *baqā'*. In his commentary on the *Siddhgosht* Pandit Tārā Singh Narotam discusses the respective positions of each of the six *darsanas* or traditional philosophies and concludes that it is this selfless, motivationless, devotional desire that further distinguishes *Gurmat* apart.

Tapasya

Pandit Gulāb Singh also mentions the practice of *tapasya* in a number of places. Again this is a term covering a wide variety of practices ranging from periods of sustained meditation and devotion through to extreme self-mortification. Within the context of Sikhi, the practice of *tapasya* is again clearly delineated within the Guru's teachings. The practice originates with the Gurus as shown in the hagiographical literature¹, from

1. Srī Nānak Prakāsh states :

ਭਯੋ ਜੇ ਨਾਮ ਸੰਗ ਤਪ ਤਾਪਹਿ ।

ਪੂਜਾ ਬ੍ਰਤ ਨੇਮ ਜਪ ਜਾਪਹਿ ॥੩੪॥

(This happens) when nām meets with tap from tapasya

(Alongwith) devotional acts, religious duty, self-restraint, japping jāp

ਪ੍ਰੋਫੈਜ਼
2 FORM
1)
SCRIPTURE
2)
SPIRITUAL

the various *bhoras*¹ associated with the Gurus, and from scriptural references such as this from *Bachittar Nūtak* written by Sri Guru Gobind Singh ji :

ਅਬ ਮੈਂ ਆਪਨੀ ਕਥਾ ਬਖਾਨੇ । ਤਪ ਸਾਧਤ ਜਿਹ ਬਿਧਿ ਮੁਹਿ ਆਨੇ ।

Now I relate my own story, of how performing tapasya and meditation there, in such a way I came here

Regarding the form of this *tapasya*, *Bhāvrasāmrit* narrates that one should find a quiet place to reside to practice meditation constantly keeping Hari's name in one's heart. Early in the text he states that Sri Guru Nanak Dev ji's mission was to remove the outdated spiritual practices including strenuous self-mortification. It is *Nām* which is the most effective practice of this age. Accordingly the *tapasya* being suggested is nothing but sustained, undisturbed periods of devotion and meditation.

Vidya and Vidyaguru

ਜਿਨੀ ਨਾਮੁ ਧਿਆਇਆ ਗਏ ਮਸਕਤਿ ਘਾਲਿ
ਨਾਨਕ ਤੇ ਮੁਖ ਉਜਲੇ ਕੇਤੀ ਛੁਟੀ ਨਾਲਿ ॥੧॥ (ਅੰਗ ੮)

Those who work hard performing meditation upon Nām have gone

Says Nanak, (with that) beautiful mouth many are released with them (P. 8).

In the opening *mangalācharan* section of the composition, the author emphasises the acquisition of two forms of *vidya* or knowledge. The first is scriptural knowledge wherein proficiency in understanding the language, concepts, framework and implication is something that requires a personal tutor. This is arguably something specific to the *Nirmala sampradāya* since Sri Guru Gobind Singh ji formalised the order for the sake of studying, contemplating and propounding *dharma*. The second form of *vidya* accredited to the *vidyaguru* by the author is that of the *adhyātamic* sense. The guidance required is to support the

1. A term denoting an underground cell designed for sustained periods of meditation.

shish in attaining experiential knowledge of Brahman. Again for Pandit Gulāb Singh the *vidyaguru*, who must be one who has the requisite knowledge of experience, is the role model for the *shish* in inspiring and guiding them to attaining this state. Traditionally it is held that there are three levels of qualification for knowledge seekers; the *vidiyārthi* or seeker of knowledge; the *vidvān*, the one who gives *vidya* to others and the *vidiyārth* or the one who has learned and is steadfast with it. Hence the *vidyaguru* is a *vidvān* in the fullest sense. As Sri Guru Nanak Dev ji states at the end of Japuji Sahib, those who have attained this state are qualified to help others attain it through their speech.

Tyāg

This is a term that frequently arises within the text, literally meaning to abandon or forsake. To avoid confusion it is essential this concept is clearly defined so as to distinguish it from the related form of *sannyās* denoting complete renunciation of worldliness. *Tyāg* within the context of this treatise clearly meets the definition stipulated within such *shāstra* as the *Bhagavad Gita*, as an abandonment of the fruits of one's actions. The example often given in Gurbani is of the lotus, beautiful, ever fragrant, existing in the world but untouched by it. The form of *tyāg* becomes more debatable with regard to the more specific extent to which one should reject worldly attachments. On the one hand, Pandit Gulāb Singh rejects the idea that *tapasya* (and hence *tyāg*) alone is sufficient to bring about liberation. Yet equally the imagery used indicates that withdrawing from society is necessary, choosing instead to abide in the wilderness as a self-sufficient *sādhū* in the company of saints. When looking for clarification on this within *Nirmala sampradāya* tradition, although there has been a diversity of approaches ranging from the code of *sannyās* through to the code of a householder, generally speaking complete *sannyāsi maryada* has not been adopted. Instead a relative renunciation

has been the norm for reasons that will soon become apparent. The renunciation of the fruit of one's own actions is certainly firmly upheld, but due to the requirements of traditional practice, access to scripture in the form of *Shabad Guru* and *shāstra* in itself breaks the code of *apirgrah* (having no possessions) of *sannyāsī*. Furthermore, the social requirement of fundamental devotional practice such as *sangat*, *kirtan* and *kathā* further contradict the *sannyāsī* principle of wandering from location to location. Within Bhāvrasāmrit a consistent teaching has been given recommending withdrawing to a quiet, simplistic, reclusive existence for the single purpose of sustained periods of meditation and devotional worship. Traditionally there have been examples of *sādhūs* who upheld a form of *bihangam maryada* wherein one is not allowed to reside in one location for more than a matter of days before moving onward, likewise some *Virakat Nirmala sādhus* followed this principle. The Nirmal Panchāyati Akhara's *Ramat Akhara* (moving teaching institution) followed a similar code of self-sufficiency, staying only on the outside of the village for a prescribed number of days before moving onward, and with specific stipulations given that interaction with the villagers to be purely in terms of instruction, guidance and exegesis.

Sattvaguna Qualities

When looking at the accumulated purport of the *Granth*, Pandit Gulāb Singh has consistently employed practices, virtues and teaching designed to nurture the fruit of *sattvaguna* in the aspirant. Along with the strong ethical and psychological parameters of *yam* and *niyam*, the author lauds the performance of *punya* or good actions. The consequence of these actions is the preparedness for devotion. Rather than *dharmic* or duty bound actions, the forms of *punya* Pandit Gulāb Singh envisages include developing compassion, maintaining enduring patience, becoming indifferent toward events, and treating others equally.

Other aspects of *sattvaguna* quality include dietary habits such that it is recommended that an intake of pure natural water, fruits and roots alone is sufficient, drawing on Sri Rām Chander's example here¹. Further, one should also be indifferent toward comfort and discomfort, remaining happy regardless of wherever one resides. The role of *sangat* or company is emphasised as a determining factor in whether or not one abides in *sattvaguna*². In contrast, *tamoguna* is indirectly warned against throughout the text for it is detrimental to meditative practice, warning the reader not to allow it to cause procrastination in renouncing worldly pleasures and the pursuit of spiritual practice. Likewise in the early *svaiyas* of the text, a *rajoguni* lifestyle is seen to be by itself decidedly inadequate in bring about liberation from rebirth. In the play off between the two the author chooses a *sattva* mode of living hoping to acquire the level of selfless devotion as exemplified by Sita.

Bhakti

Replete with examples of mythical purānic figures liberated through devotional worship, the Bhāvrasāmrit elucidates the consequences of sustained contemplative devotion on Hari and the specific practice of placing Pārbrahm's *Nām* in ones heart. In one crucial verse Pandit Gulāb Singh expounds the necessity of *Nām* as the path to liberation in contrast to other spiritual practices of the day. Utilising the same mythical figures found in both Sri Guru Tegh Bahādur ji and Bhai Gurdas' compositions, the importance of *nām japna* and *shabad* are held paramount as the means to *moksh*. Equally Sri Guru Rām Dās ji describes a tradition of *Nām* spanning numerous ages taking in historical figures such as Rājā Janak, Prahlād, and Sukhdev all becoming *gurmukh* through the

1. Even if one were to argue that such a reference is merely using Sri Rām Chander's example, the implication remains that such a diet is seen as most desirable.
2. It must however be noted that abiding in *sattvaguna* is not the end in itself, for upon attaining to the state of union one transcends the gunas and no longer encounters *vrtti* or modifications within the lower consciousness.

practice of Nām:

ਧ੍ਰੁ ਪ੍ਰਹਿਲਾਦੁ ਬਿਦਰੁ ਦਾਸੀ ਸੁਤੁ ਗੁਰਮੁਖਿ ਨਾਮਿ ਤਰੇ ॥੧॥ ਰਹਾਉ ॥
ਕਲਜੁਗਿ ਨਾਮੁ ਪ੍ਰਧਾਨੁ ਪਦਾਰਥੁ ਭਗਤ ਜਨਾ ਉਧਰੇ ॥ (ਅੰਗ ੯੯੫)

Dhru, Prahlād and Bidar the slave-girl's son, became Gurmukh, and through Nām crossed over. ॥ 1 ॥ Pause ॥

In this Dark Age of Kaliyuga, the Nām is the supreme wealth; it saves the humble devotees. (P. 995)

੬੬੫
ਭਗਤੀ
Regarding the nature of *bhakti*, it is traditionally held that one must cultivate nine 'angs' or limbs, a teaching ascribed to Prehlād from the *Bhagavata Purāna*(7/5/23), *sravan*, hearing the divine praises; *kirtan*, singing praises of *Ishtadev*; *simran*, remembrance of his name; *padsevana*, service and offerings at feet of *Ishtdev*; *archana*, worship; *vandana*, prostration; *dāsyam*, developing the emotion or feeling of a being the deity's servant; *sakhyam*, cultivating the emotional bond of friendship; *ātma nivedana*, complete surrender of the self to the deity. This nine-fold (*navdha*) *bhakti* is also expressed in the Gurbani.¹ Within *Bhāvrāsāmrit* we find all nine practices upheld, through the opening *mangalācharans* to the specifics of the practices described. Equally the traditional means to inducing *bhakti* are recommended, namely; *satsang*, keeping the company of virtuous *sādhūs*; *svadhyāya*, study of scriptural knowledge; *stuti*, intense admiration; *shraddhā*, complete unwavering faith; *nishtha*, devotedness; *rucchi* hearing and chanting the name; *rati*, intense attachment; *sthayi bhāy*, steadiness; *prem maya*, no loving attachment to anything apart from the *Ishtadev*.

Further interesting parallels can be found between the guidance given by Pandit Gulāb Singh on how to develop *bhagti* and the practices stipulated by earlier *bhagats* such as Sri Ramanuj, the founder of *Vasistadvaita* doctrine. Much alike Pandit Gulāb Singh, Ramanuj directs the one who desires a deepening devotion to cultivate; *abhyāsa*, spiritual practice; *vivek*, discernment; *satya*, truthfulness; *arjava*, straight forwardness;

1. ਭਗਤਿ ਨਵੈ ਪ੍ਰਕਾਰਾ (ਸ੍ਰੀ ਅ: ਮ: ਪ)

1) ਸੁਦਰ

3) ਨਿਮਰ

(43)

੬) ਮਾਨਸ

੪) ਦਾਸਯਾ / ਸਾਖਯਾ

੫) ਮਾਨਸ ਸਿਦਧਾ

kriya, doing good for others; *kalyān*, wishing good for all; *dayā*, compassion; *ahimsa*, non-violence; *dān*, charity; *anavasada* being without sorrow; *prasant*, remaining ever cheerful. The reader will find a number of these virtues discussed and celebrated within *Bhāvrāsāmrit*. Since the author was a member of the *Khālsā* of Sri Guru Gobind Singh ji, it is not surprising to find that *ahimsa* is not meditated upon during the course of the text.

The *granth* is a clear exposition of a holistic approach in which *bhakti* and *nām* are reliant upon the other practices and virtues. A similar position is found among later Nirmala scholars such as Kavi Santokh Singh, who in *Srī Nānak Prakāsh* of the mid 19th century states :

ਭਯੋ ਜੇ ਨਾਮ ਸੰਗ ਤਪ ਤਾਪਹਿ ।
ਪੂਜਾ ਬ੍ਰਤ ਨੇਮ ਜਪ ਜਾਪਹਿ ॥੩੪॥
ਸੋ ਦਸ ਗੁਨਾ ਅਧਿਕ ਫਲ ਪਾਵਹਿ ।
ਹੋਹਿ ਮੁਕਤਿ ਜਮ ਸੰਗ ਨਾ ਜਾਵਹਿ ।
ਅਹੈ ਸਿਰੋਮਣਿ ਸਭਿ ਕੋ ਨਾਮੁ ।
ਸਿਮਰਹੁ ਸਦਾ ਆਨ ਤਜਿ ਕਾਮੁ ॥੩੫॥

When Nām meets with tap (heat) from tapasya
Devotional worship, religious duty, self-restraint, reciting
Nām

Then ten-fold additional fruits are gained
Liberation is achieved this way, one does not meet with
death

This is the most outstanding of all, that of Nām
Remembering this always brings abandonment of desire

Tirath Isnān

A *tirath* can be defined as a sacred place of purity whereby performing ritual bathing (*isnān*) one becomes symbolically purified of accumulated bad actions. Before describing traditional views on the *tirath*, it is necessary to begin with a comment on the modern interpretation of Gurbani

usually grounded in the doctrinal stance of the reform movement of the late 19th century. The position held by many modern interpreters is that *tiraths*, *avatārs*, pilgrimage were rejected by the Gurus, with verses from Gurbani used to support such a stance. The verses chosen are often statements in which the Guru explains that such aforementioned practices are of no use without devotion, an appropriate mindset and without the inner and outer being in harmony. For example, one common quote used to reject both *tapasya* and *tirath* being of any importance is one taken from *Japuji Sahib* by Sri Guru Nānak Dev ji:

ਤੀਰਥੁ ਤਪੁ ਦਯਾ ਦਤੁ ਦਾਨੁ । ਜੇ ਕੋ ਪਾਵੈ ਤਿਲ ਕਾ ਮਾਨੁ । (ਅੰਗ ੪)

Tirath, tapasya, compassion, charity. Performing them, one gets not even a seed of honour. (P. 4)

If this line is to be interpreted in line with modern translators, then not only is there a rejection of *tiraths* and the value of *tapasya*, but also of compassion and charity.¹ Clearly this is too simplified a method for interpreting the Guru's teaching here. Instead, the teaching of the Guru on such issues is that, performing any of these practices without investing it with and linking it to a holistic set of spiritual values and practices, without having fixed oneself with humility, devotion, pure faith, compassion and inner purity, one will be left without honour or reward and the effort worthless.

Within the Sikh tradition the concept of *tirath* is closely linked to *isnān* or purification through bathing. The Gurus themselves instituted a tradition of establishing purificatory places of pilgrimage. Sri Guru Amar Dās ji established the *Baoli*

1. Applying the same logic to the following shabad of Sri Guru Gobind Singh ji from *Akāl Ustat*, again could lead to further contradictions :

ਜਾਪ ਕੇ ਕੀਏ ਤੇ ਜੋ ਪੈ ਪਾਯਤ ਅਜਾਪ ਦੇਵ । ਪੁਦਨਾ ਸਦੀਵ ਤੁਹੀ ਤੁਹੀ ਉਚਰਤ ਹੈ ।

If it were possible to realise through jāp alone (utterance of naam), then the Pudna bird that utters 'tuhi tuhi' (would be realised).

Such interpretation would logically posit that one should equally no longer practice compassion, charity, *nām jāp*. Clearly this is too simplistic a method for interpreting the Guru's teaching here.

Sahib, with the symbolic 84 steps leading to the well, symbolising the 84 lakh of existence, for pilgrims to wash at in Goindvāl. Clearly the message is the *Satguru* is the true *tirath*, yet it was the Guru's intention that such a principle be physically manifested in pilgrimage and *isnān*¹. Likewise Sri Harimandir Sahib was constructed by Sri Guru Rām Dās ji and completed by Sri Guru Arjun Dev ji for the purpose of pilgrimage and *isnān*. Perhaps every sikh in his daily prayer to the Parmātma prays to favour him to have a glimpse of the Harimandir Sahib and a holy dip at the sacred pool. Sri Guru Arjun Dev ji himself praises the Amrit Sarovar as under :

ਰਾਮਦਾਸ ਸਰੋਵਰਿ ਨਾਤੇ ਸਭਿ ਉਤਰੇ ਪਾਪ ਕਮਾਤੇ (ਅੰਗ ੬੨੫)

*By having a dip in Ramdas Sarovar (pool)
all the sins committed get vanished (P. 625)*

It is recorded that traditionally during times of the Afghan incursions Nihangs would ride to Amritsar at great personal risk to bathe in the waters of Sri Harimandir Sahib before riding off again. The locations linked to the Gurus were worshipped as pure places of worship and pilgrimage. Bhai Gurdas states:

ਜਿਥੇ ਬਾਬਾ ਪੈਰੁ ਧਰਿ ਪੂਜਾ ਆਸਣੁ ਬਾਪਣਿ ਸੋਆ।

Wherever Guru Nanak's feet were placed, there devotional worship was established to that place

Equally we find in the accounts of the Guru's own lives visits to sacred rivers and *tiraths* for the purpose of propagation of Guru *updes*^h. Sri Guru Nānak Dev ji, reviving a teaching that dates back to the Buddha², uses the *tirath* as a didactic tool by throwing water towards the steps or *pauris* mocking the superstitious brahmanical idea of being able to appease one's

1. Likewise, later Nirmala scholars compiled the first comprehensive compendiums of historical *tiraths* linked to the Gurus. See Pandit Tārā Singh Narotam's *Guru Tirath Sangreh* and also his shish, Gyāni Gyān Singh's more formalised work *Gurdhām Sangreh*.

2. See W. H. McLeod's *Guru Nanak and the Sikh Religion* and Dr. Jeevan Deol *Janamsakhi literature UKPHA lecture series, 2004*

ancestors in doing so. A reference is also made by Sri Guru Gobind Singh ji in his *Bachittar Nātak* to Sri Guru Tegh Bahādur ji spending time at Prayāg, arguably the most important confluence of sacred rivers.

ਮੁਰ ਪਿਤ ਪੁਰਬ ਕੀਯਸਿ ਪਯਾਨਾ ॥ ਭਾਂਤਿ ਭਾਂਤਿ ਕੇ ਤੀਰਥਿ ਨੁਾਨਾ ॥
ਜਬ ਹੀ ਜਾਤ ਤ੍ਰਿਬੇਣੀ ਭਏ ॥ ਪੁੰਨ ਦਾਨ ਦਿਨ ਕਰਤ ਬਿਤਾਏ ॥੮॥੧॥੮॥

(ਬਚਿਤਰ ਨਾਟਕ)

My father proceeded towards the east and visited several tiraths. When he stayed at Triveni he passed his days in good actions and charity.

Tirath isnān, bathing and residing at ancient places of pilgrimage next to sacred rivers is given great value by Pandit Gulāb Singh, and is integral to the path he elucidates. Within modern accounts of the *Nirmala samprdāya* it has been stated somewhat apologetically that the only reason for *Nirmala* centres existing at ancient *tiraths* is a means only to propagate the Guru's path among Hindu pilgrims wishing to listen to the *prabachans* or teachings of *swāmis* and *gurus*. Among *Nirmalas* the time-honoured stipulation stands that if a person wishes to acquire knowledge, it is the *Nirmala sādhu's* duty to inculcate it without seeking anything in return. Many were brought into the path of *Gurmat* through such efforts. At each and every *Kumbh Mela*, the *Nirmala samprdāya* is the last in the traditional procession of *Akharas* to take *isnān* at the auspicious time of the *shāhi isnān*. On arrival at the *Mela* they form part of the opening procession, led by the *Sri Mahant* of the *samprdāya*, although usually the *Nirmala Akhara* is noticeably less extravagant than other *Akharas*. The original code of conduct¹ drawn up by the *Nirmal Panchayti Akhara* stipulates that a *Ramat Akhara* must reside at every *Maha Kumbh* or *Ardh Kumbh Mela* for the propagation of

1. For *Nirmal Panchayti Akhara's* code of conduct see Mahant Dyāl Singh's *Nirmal Panth Darshan* in four volumes.

Gurmat¹ and to enable this an Ashram maintained by the Nirmal Panchāyati Akhara has been established at all *Kumbh Mela* sites.

However, for Pandit Gulāb Singh the Ganga is not merely a river as such, but falls under the same category as the *devtas* or demigods. When conveying the importance of Ganga he alludes to a number of mythical narratives about the origin of her descent to earth. Thus the Ganga is a *devta* of equal importance to Shiva and as such an aspect of the divine cosmology. Again it is arguable to what extent this section is didactic. Regardless it is clear that unlike the popular view of the day, Pandit Gulāb Singh holds that only Pārbrahm can remove the blemishes on one's *karma*. Ganga along with any sacred river serves as an essential component enabling *bhagti* and not the other way around².

When considering how *tirath isnān* serves as a means to increase *bhakti*, among Nirmalas its value can be divided into the functional and mystical. At a functional level, for the *Nirmala sādhu*³ the *tirath* is an opportunity to abide in *sant sangat*, the company of the *sādhūs* and saints. It is an opportunity to acquire *adhyātamic gyān* or knowledge of the self, to engage in discourses on philosophical issues with other scholar-saints, to study *shāstras*, to practice the Guru's path putting into practice this deeper understanding.

At a greater, deeper mystical level the *tirath* and *isnān* hold great significance among many Nirmalas. Specifically,

1. Francisco Luis suggests a more functional reason for the move of the Nirmal Panchāyati Akhara from the Dharamdhuja complex in Patiala to Kankhal, as a means to preside over the funeral services of Sikhs wishing to immerse the deceased ones ashes in the Ganga at Hardiwar.
2. Having said this, historically Ganga and Yamuna isnān was held as important practice among Sikhs, falling under the places worthy of isnān in older forms of the ardās such as the current *Sri Hazoor Sahib Maryada di ardās* and the Nirmala *ardās*.
3. Sant Mukhtiar Singh Sarang's commentary on Bara Maha in *Nirmal Darshan* journal, February 2005, pp.2-11 provides an excellent insight into the role of *tirath* in spiritual practice.

within common meditation practice, external objects and practices are interiorised symbolising spiritual virtues and vice versa. By investing religious duties with deeper spiritual significance the Nirmala resides in a micro-macro universe of spiritual virtue. Thus whether spending time in study, performing *isnan*, performing *mathatekna*, *tapasya*, or *arti* the actions themselves reinforce the continual state of meditation and remembrance. What is absolutely clear from Gurbani is that the *tirath* by itself holds no value for the Sikh. The Guru states on page 1109 :

ਗੰਗ ਜਮੁਨ ਤਹ ਬੇਣੀ ਸੰਗਮ ਸਾਤ ਸਮੁੰਦ ਸਮਾਵਾ ।

ਪੁੰਨ ਦਾਨ ਪੂਜਾ ਪਰਮੇਸੁਰ ਜੁਗਿ ਜੁਗਿ ਏਕੋ ਜਾਤਾ ।

Ganga, Jamuna, three beni confluence (prayag - the meeting point of the three rivers), seven oceans, good deeds, charity, devotional worship of Parmātma through age after age, only One is known .

On page 687

ਤੀਰਥਿ ਨਾਵਣੁ ਜਾਉ ਤੀਰਥੁ ਨਾਮੁ ਹੈ

ਤੀਰਥੁ ਸਬਦ ਬੀਚਾਰੁ ਅੰਤਰਿ ਗਿਆਨੁ ਹੈ ।

Wash at the tirath, the tirath of nām

This tirath is contemplation on the shabad that produces inner gyān

On page 140

ਤੀਰਥੁ ਪੂਰਾ ਸਤਿਗੁਰੂ ਜੋ ਅਨਦਿਨੁ ਹਰਿ ਹਰਿ ਨਾਮੁ ਧਿਆਏ॥

The perfect Satguru is the form of a tirath for the person who meditates on nām night and day

This process of externalisation of internal spiritual virtues, imbuing every aspect of life, practice and oneself with symbolic meaning is a basic teaching of the Guru, as he states in *Japuji Sahib* :

ਮੁੰਦਾ ਸੰਤੋਖੁ ਸਰਮੁ ਪਤੁ ਝੋਲੀ ਧਿਆਨ ਕੀ ਕਰਹਿ ਬਿਭੂਤਿ॥

ਖਿੰਥਾ ਕਾਲੁ ਕੁਆਰੀ ਕਾਇਆ ਜੁਗਤਿ ਡੰਡਾ ਪਰਤੀਤਿ॥ (ਅੰਗ ੬)

Make the earring contentment, modesty your bag and begging bowl, meditation upon Brahman your ashes. Make your cloak the remembrance of death, celibacy of body your method, and your stick complete faith. (P. 6)

For the Nirmala this is the means to a state of continual remembrance in which everything becomes that which is being meditated upon. As the Guru says :

ਬ੍ਰਹਮੁ ਦੀਸੈ ਬ੍ਰਹਮੁ ਸੁਣੀਐ ਏਕੁ ਏਕੁ ਵਖਾਣੀਐ ।

ਆਤਮ ਪਸਾਰਾ ਕਰਣਹਾਰਾ ਪ੍ਰਭ ਬਿਨਾ ਨਹੀ ਜਾਣੀਐ ॥ (ਅੰਗ ੮੪੬)

(Alone) Brahman see, Brahman hear, One alone discourse on;

That One has manifested in all, is the creator and; know none other. (P. 846)

This stage is that of *Nirvikalpā samādhi* or ਨਿਰਵਿਕਲਪ ਸਮਾਧੀ, non-dual *Samādhi*, characterised by a lack of cognition (as cognitions cause duality and multiplicity) in which the true non-dual nature is recognised. Furthermore this state is *sahaja samādhi* or ਸਹਿਜ ਸਮਾਧੀ, the spontaneous and natural state of *samādhi* graced upon the deserving devotee. In this state there is nothing but *vismāḍ* or awe as Sri Guru Nānak Dev ji exquisitely describes in *Rāg Asa* :

ਵਿਸਮਾਦੁ ਨਾਦ ਵਿਸਮਾਦੁ ਵੇਦ॥

wonderful, esoteric sound - wonderful, spiritual knowledge

ਵਿਸਮਾਦੁ ਜੀਅ ਵਿਸਮਾਦੁ ਭੇਦ ॥

wonderful, life - wonderful, multiplicity

ਵਿਸਮਾਦੁ ਰੂਪ ਵਿਸਮਾਦੁ ਰੰਗ॥

wonderful, the forms - wonderful, the colours

ਵਿਸਮਾਦੁ ਨਾਗੇ ਫਿਰਹਿ ਜੰਤ॥

wonderful, the naked bodied creatures moving about

ਵਿਸਮਾਦੁ ਪਉਣੁ ਵਿਸਮਾਦੁ ਪਾਣੀ॥

wonderful, wind - wonderful, water

ਵਿਸਮਾਦੁ ਅਗਨੀ ਖੇਡਹਿ ਵਿਡਾਣੀ॥

wonderful, the fire playing the excessive game

ਵਿਸਮਾਦੁ ਧਰਤੀ ਵਿਸਮਾਦੁ ਖਾਣੀ॥ (ਅੰਗ ੪੬੩)

wonderful, earth - wonderful, it's resources (P. 463)

No longer is the physical world somehow seen as separate from Brahman thus removing any dualism and the illusion of separation. As held in Vedānta also, the *jīvanmukt* or liberated one in *turiya* no longer experiences separation and realises Brahman pervading everywhere including within the *māyā* itself.

Avtārvād and Sikhi

ਯਦਾ ਯਦਾ ਹਿ ਧਰਮਸਯ ਗਲਾਨਿਰ ਭਤਤਿ ਭਾਰਤ ।

ਅਭਯੁਤਥਾਨਮ ਅਧਰਮਸਯ ਤਦਾ ਤਮਾਨੰ ਸ੍ਵਜਾਮਯਹਮ ॥ ੪.੭

*Wherever indeed righteousness is exhausted O Arjun,
And unrighteousness emerges, I will take form there.*

Bhagavad Gīta 4.7

ਜਬ ਜਬ ਹੋਤ ਅਰਿਸਟਿ ਅਪਾਰਾ । ਤਬ ਤਬ ਦੇਹ ਧਰਤ ਅਵਤਾਰਾ ।

*Whenever numerous tyrants take birth,
Then that One takes avatār in physical form*

Bachittar Natak

The preconditions for which Parmātma 'gives forth' or ਸ੍ਵਜਾਮਯ as *avatār* are established in this much quoted verse taken from the Bhagavad Gīta. The need for the restoration of *dharma* is for the Bhāvrāsāmrit Granth the motivation of *Guru avatār*, to put forth the two-fold fruit of the highest spiritual practice and righteous support for mankind in this most difficult age. Within the *mangalācharan* section of the text Pandit Gulāb Singh draws a clear line of continuity between the *avatār* of previous ages and the Gurus, all characterised as rafts over the ocean of existence to the furthest bank of liberation. Beginning with Sri Rām Chander, *avatār* of the far gone era of *Tretayug*, the author proceeds to narrate the essential qualities of Sri Guru Nanāk Dev ji. The Guru brings the *yug-dharma* or most suited spiritual

practice of the age and expounds pure doctrine. Finally Sri Guru Gobind Singh ji is eulogised, the memory of whom lived on in Pandit Mān Singh's personal recollection. In the *Adhyātma Rāmāyan* written by Pandit Gulāb Singh in *braj bhasha* is the clearest statement about the nature and status of Sri Guru Gobind Singh ji :

ਸ੍ਰੀ ਗੁਰੂ ਗੋਬਿੰਦ ਸਿੰਘ ਪੂਰਣ ਹਰੀ ਅਵਤਾਰ। - ਸ੍ਰੀ ਗੁਰੂ ਗੋਬਿੰਦ
ਰਚਯੋ ਪੰਥ ਭਵ ਮੈਂ ਪ੍ਰਗਟ ਦੋ ਬਿਧਿ ਕੋ ਵਿਸਤਾਰ।
ਏਕਨ ਕੇ ਕਰ ਖੜਗ ਦੈ ਭੁਜ ਬਲ ਬਹੁ ਵਿਸਤਾਰ।
ਪਾਲਨ ਭੂਮੀ ਕੋ ਕਰਯੋ ਦੁਸ਼ਟਨ ਮੂਲ ਉਖਾਰ।
ਔਰਨ ਕੀ ਪਿਖ ਵਿਮਲ ਮਤਿ ਦੀਨੋ ਪਰਮ ਵਿਵੇਕ।
ਨਿਰਮਲ ਭਾਖੈ ਜਗਤ ਤਿਹ ਹੇਰੈ ਬ੍ਰਹਮ ਸੁ ਏਕ।
ਤਿਨ ਪਦ ਪੰਕਜ ਨੀਰ ਲਹਿ ਪਾਯੋ ਮੋਹਿ ਵਿਚਾਰ।
ਤਿਨ ਅਨੁਯਾਈ ਬਾਲ ਮੇਂ ਕੀਨੋ ਗ੍ਰੰਥ ਉਚਾਰ॥

*Sri Guru Gobind Singh, complete avatār of Hari
Created the Panth, manifested in the world in two
manners spreading*

One of sword, with strong arms expanding

Protected the earth, the root of enemies is destroyed

*The other were given pure doctrine and complete
discrimination (of gyan)*

*'Nirmala' the world says, those who see only one
Brahman*

*On those lotus feet tears come down, I fall at these feet
in fascinated contemplation*

*These (feet) are the light for the adherent, the subject for
narration in this granth*

Regarding the specific form of *avatār*, Pandit Gulāb Singh identifies the Guru as '*pūran hari avatār*' or complete *avatār* which denotes the highest category of *svārūp avatār*. Both Sri Rām and Sri Krishna belong to this same category, whereas earlier *avatārs* are defined as *amsarūp avtār* or partial manifestations of *Hari*. Traditionally, secondary *avatārs*

of the *saktyamas avatār* such as Parasrām are not to be worshipped, only *svārūpa avatār* accords this position. This line of continuity is the historical actualisation of Sri Krishna's statement in verse 4.8 of the *Bhagavad Gīta*, announcing that in every age *avatār* will take form¹ (ਸੰਭਵਾਮਿ ਯੁਗੇ ਯੁਗੇ) to fulfil the function of upholding *dharma*. Pandit Tārā Singh Narotam delves deeply into the nature of *Guru avatār* within his *Gurmat Nirnay Sāgar Granth*. He defines all the Gurus as *svārūpana pūran avatār*, but those after Sri Guru Nānak Dev ji as, except Sri Guru Gobind Singh ji, are defined as what Sri Nimbarka terms in his *Dvaitadvaita Vedānta* as *āvesha avatār*, complete *avatār* but transposed into an organism (in other words *joti jot*). A further exploration of the nature of *Guru avatār* is given by Sant Gurbachan Singh Bhindranwale in his *steek* on the Japuji Sahib². He describes six categories of *avatārs*, namely *amsa avatār* relating to past kings, *avesha avatār* such as Parasrām, *kalā avatār* such as *Macch* and *Kacch*, *nit avatār* being mahatmas, *namit avatār* such as Narsinha and Bāvan, *pūran avatār* being Sri Rām and Sri Krishna. The author then works through the five characteristics³ of *pūran avatār* to demonstrate that the Guru himself falls into the same category.

Before outlining the traditional Nirmala position here, it is worth noting that within a post *Singh Sabha* construct affiliations to tangible aspects of 'Hindu'⁴ practice and philosophy are rejected outright as threats to religious identity. Gyani Sher

1. ਧਰਮ ਸੰਸਥਾਪਨਾ ਅਰਥਾਤ ਸੰਭਵਾਮਿ ਯੁਗੇ ਯੁਗੇ ੪.੮

2. Sant Gurbachan Singh Bhindranwale *Sri Guru Granth Sahib Steek Taksal Sri Damdama Sahib*

3. Namely, *shakti*, *vyakti*, *pragya*, *kartub* and *āyū*

4. Francois Luis, quoting earlier scholars, beautifully conveys not only the colonially inspired construct that is modern 'Sikhism', but also the construct of 'Hindu' and modern 'Hinduism'. My conclusion, however, is slightly different on the pre-colonial nature of Hinduism, considering the clear religious connotations of Bhai Gurdās' use of the term in his *Vāran* composed in the 17th century.

Singh, who although writing from a post Singh Sabha standpoint, willingly admits to a greater diversity of opinion on numerous issues including approaches to the nature of *avatār* and chooses to proffer his own view on the issue. For Pandit Gulāb Singh no such perceived pressures existed and hence no compromises needed to be made, only the sanctity of the Guru's doctrine as instructed by Pandit Mān Singh needed to be upheld, thus painting quite a different picture.

The fact that Pandit Gulāb Singh includes extended verses of devotional narrative and imagery to Sri Rām Chander demonstrates the traditional position on *avatār*¹. When taking into consideration the full diversity of statements regarding *avatār* within *Gurbani*, it becomes clear that the Guru holds a consistent doctrinal standpoint supplemented with clear guidance on how to approach the very nature of *avatār*.

To begin with the Guru elucidates the nature of Brahman itself as being both of *sargun* (with quality) and *nirgun* (without quality) :

On page 827 it is stated :

ਈਐ ਨਿਰਗੁਨ ਊਐ ਸਰਗੁਨ ਕੇਲ ਕਰਤ ਬਿਚਿ ਸੁਆਮੀ ਮੇਰਾ ॥੧॥ ਰਹਾਉ ॥

Here, (you are) formless; there, (you are) with form. You play it both ways, O my Swami. ॥1॥Pause॥

Further on page 387 :

ਆਪੇ ਸੂਰੁ ਕਿਰਣਿ ਬਿਸਥਾਰੁ ॥ ਸੋਈ ਗੁਪਤੁ ਸੋਈ ਆਕਾਰੁ ॥੨॥

ਸਰਗੁਣ ਨਿਰਗੁਣ ਥਾਪੈ ਨਾਉ ॥ ਦੁਹ ਮਿਲਿ ਏਕੈ ਕੀਨੋ ਠਾਉ ॥੩॥

He Himself is the sun, and the rays emanating from it.

He is concealed, and He is revealed. ॥2॥

1. What will soon become apparent is that the modern position regarding avatars is constructed out of utilising only partially understood passages of Sri Guru Granth Sahib while choosing to ignore other seemingly contradictory verses. Fully understanding the purport of ignored passages demands a re-contextualisation of the very verses used to support the modern narrative.

With form and without form established Name

Both converge onto His single point. ||3||

Thus the Guru holds Pārbrahm as having both *nirgun* and *sargun* qualities, and that the *sargun* form evokes adoration and devotion in the Guru.

The following lengthy quotation from Sri Guru Arjun Dev ji deserves to be quoted in full to develop a clear picture of the Guru's teaching on *sargun* Brahman :

| | |
|--|---|
| ਮਾਰੂ ਮਹਲਾ ੫ ॥ | Maaroo, Fifth Mehla |
| ਅਚੁਤ ਪਾਰਬ੍ਰਹਮ ਪਰਮੇਸੁਰ ਅੰਤਰਜਾਮੀ ॥ | That infallible, supreme spirit, absolute God, the inner knower. |
| ਮਧੁਸੂਦਨ ਦਾਮੋਦਰ ਸੁਆਮੀ ॥ | The slayer of Mur demon, supreme Lord ¹ and master. |
| ਰਿਖੀਕੇਸ ਗੋਵਰਧਨ ਧਾਰੀ ਮੁਰਲੀ ਮਨੋਹਰ ਹਰਿ ਚੰਗਾ ॥੧॥ | The supreme <i>rishi</i> , lifter of Govardhan hill ² , holding a flute, beautiful Hari, dyed with love. 1 |
| ਮੋਹਨ ਮਾਧਵ ਕ੍ਰਿਸ਼ਨ ਮੁਰਾਰੇ ॥ | Seductive ³ Lord, descendent of Madhu, Krishna, the slayer of Mur demon. |
| ਜਗਦੀਸੁਰ ਹਰਿ ਜੀਉ ਅਸੁਰ ਸੰਘਾਰੇ ॥ | The Lord of the universe, beloved Hari, the destroyer of demons. |
| ਜਗਜੀਵਨ ਅਬਿਨਾਸੀ ਠਾਕੁਰ ਘਟ ਘਟ ਵਾਸੀ ਹੈ ਸੰਗਾ ॥੨॥ | The life of the world, indestructible master residing in each and every heart, always with us. 2 |
| ਧਰਣੀਧਰ ਈਸ ਨਰਸਿੰਘ ਨਾਰਾਇਣ ॥ | Support of the earth, Narsingh <i>avatār</i> , Narayan ⁴ . |
| ਦਾੜਾ ਅਗ੍ਰੇ ਪ੍ਰਿਥਮਿ ਧਰਾਇਣ ॥ | <i>Tusk</i> ⁵ who first assumed form. |
| ਬਾਵਨ ਰੂਪੁ ਕੀਆ ਤੁਧੁ ਕਰਤੇ ਸਭ ਹੀ ਸੇਤੀ ਹੈ ਚੰਗਾ ॥੩॥ | You took Bāvan's form and made all things good. 3 |

-
1. Damodara meaning a rope around the belly, referring to Sri Krishna.
 2. Govardhan hill is located in Vrindavan which was lifted with one finger by Sri Krishna for seven days to protect the cowherds from a rain storm sent by Indra.
 3. Another name for Sri Krishna
 4. A name for Visnu meaning protector of man
 5. Referring to Varah Avatār

| | |
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| ਸ੍ਰੀ ਰਾਮਚੰਦ ਜਿਸੁ ਰੂਪੁ ਨ ਰੇਖਿਆ ॥ | You are Sri Rām Chander whom is without form. |
| ਬਨਵਾਲੀ ਚਕ੍ਰ ਪਾਣਿ ਦਰਸਿ ਅਨੁਪਿਆ ॥ | Adorned with flowers, holding the chakra in your hand, the sight of you is incomparably beautiful. |
| ਸਹਸ ਨੇਤ੍ਰ ਮੂਰਤਿ ਹੈ ਸਹਸਾ ਇਕੁ ਦਾਤਾ ਸਭ ਹੈ ਮੰਗਾ ॥੪॥ | You have thousands of eyes, and thousands of forms. You alone are the giver, and all beg of You. 4 |
| ਭਗਤਿ ਵਛਲੁ ਅਨਾਥਹੁ ਨਾਥੇ ॥ ਗੋਪੀ ਨਾਥੁ ਸਗਲ ਹੈ ਸਾਥੇ ॥ | Loving toward your devotees, master of the masterless. The master of the milk-maids, you are the companion of all. |
| ਬਾਸੁਦੇਵ ਨਿਰੰਜਨ ਦਾਤੇ ਬਰਨਿ ਨ ਸਾਕਉ ਗੁਣ ਅੰਗਾ ॥੫॥ | Vasudev, the immaculate giver, not able to describe the qualities of your bodies. 5 |
| ਮੁਕੰਦ ਮਨੋਹਰ ਲਖਮੀ ਨਾਰਾਇਣ ॥ ਦੋਪਤੀ ਲਜਾ ਨਿਵਾਰਿ ਉਧਾਰਣ ॥ | <i>Liberator, enticing Lord, Lakshmi, Narāyan.</i> You saved Draupadi from the attempt to remove her honour |
| ਕਮਲਾਕੰਤ ਕਰਹਿ ਕੰਤੂਹਲ ਅਨਦ ਬਿਨੋਦੀ ਨਿਹਸੰਗਾ ॥੬॥ | Husband of Kamala ¹ , wondrous, blissful, delighted by entertainment, and unattached 6 |
| ਅਮੋਘ ਦਰਸਨ ਆਜੂਨੀ ਸੰਭਉ ॥ | The fruitful and rewarding vision; not born; self-existent |
| ਅਕਾਲ ਮੂਰਤਿ ਜਿਸੁ ਕਦੇ ਨਾਹੀ ਖਉ ॥ ਅਬਿਨਾਸੀ ਅਬਿਗਤ ਅਗੋਚਰ ਸਭੁ ਕਿਛੁ ਤੁਝ ਹੀ ਹੈ ਲਗਾ ॥੭॥ | Deathless form; never destroyed. Indestructible, eternal, unfathomable; everything is attached to You. 7 |
| ਸ੍ਰੀਰੰਗ ਬੈਕੁੰਠ ਕੇ ਵਾਸੀ ॥ | The lover of greatness, who resides in <i>Vaikunth</i> ² |
| ਮਛੁ ਕਛੁ ਕੂਰਮੁ ਆਗਿਆ ਅਉਤਰਾਸੀ ॥ | By his will, he took incarnation as the <i>Macch avatār</i> , the great fish and <i>Kacch avatār</i> , the tortoise. |
| ਕੇਸਵ ਚਲਤ ਕਰਹਿ ਨਿਰਾਲੇ ਕੀਤਾ ਲੋੜਹਿ ਸੋ ਹੋਇਗਾ ॥੮॥ | The Lord of beauteous hair, the aloof one, whatever he wishes, comes to pass. 8 |
| ਨਿਰਾਹਾਰੀ ਨਿਰਵੈਰੁ ਸਮਾਇਆ ॥ | He is beyond need of any sustenance, free of hate and all-pervading. |
| ਧਾਰਿ ਖੇਲੁ ਚਤੁਰਭੁਜੁ ਕਹਾਇਆ ॥ | Upholder of the play; is called the four-armed Lord. |

1. Lakshmi, wife of Visnu

2. Vaikunth is the term for Visnu's station

ਸਾਵਲ ਸੁੰਦਰ ਰੂਪ ਬਣਾਵਹਿ ਬੇਣੁ ਸੁਨਤ ਸਭ
ਮੋਹੈਗਾ ॥੯॥

ਬਨਮਾਲਾ ਬਿਭੂਖਨ ਕਮਲ ਨੈਨ ॥
ਸੁੰਦਰ ਕੁੰਡਲ ਮੁਕਟ ਬੈਨ ॥
ਸੰਖ ਚਕ੍ਰ ਗਦਾ ਹੈ ਧਾਰੀ ਮਹਾ ਸਾਰਥੀ
ਸਤਸੰਗਾ ॥੧੦॥

ਪੀਤ ਪੀਤੰਬਰ ਤ੍ਰਿਭਵਣ ਧਣੀ ॥

ਜਗੰਨਾਥ ਗੋਪਾਲ ਮੁਖਿ ਭਣੀ ॥

ਸਾਰਿੰਗਧਰ ਭਗਵਾਨ ਬੀਠੁਲਾ ਮੈ ਗਣਤ ਨ
ਆਵੈ ਸਰਬੰਗਾ ॥੧੧॥
ਨਿਹਕੰਟਕੁ ਨਿਹਕੇਵਲੁ ਕਹੀਐ ॥
ਧਨੰਜੈ ਜਲਿ ਬਲਿ ਹੈ ਮਹੀਐ ॥

ਮਿਰਤ ਲੋਕ ਪਇਆਲ ਸਮੀਪਤ ਅਸਥਿਰ
ਬਾਨੁ ਜਿਸੁ ਹੈ ਅਭਗਾ ॥੧੨॥

ਪਤਿਤ ਪਾਵਨ ਦੁਖ ਭੈ ਭੰਜਨੁ ॥
ਅਹੰਕਾਰ ਨਿਵਾਰਣੁ ਹੈ ਭਵ ਖੰਡਨੁ ॥

ਭਗਤੀ ਤੋਖਿਤ ਦੀਨ ਕ੍ਰਿਪਾਲਾ ਗੁਣੇ ਨ ਕਿਤ
ਹੀ ਹੈ ਭਿਗਾ ॥੧੩॥

ਨਿਰੰਕਾਰੁ ਅਫਲ ਅਡੋਲੋ ॥

ਜੋਤਿ ਸਰੂਪੀ ਸਭੁ ਜਗੁ ਮਉਲੋ ॥

ਸੋ ਮਿਲੈ ਜਿਸੁ ਆਪਿ ਮਿਲਾਏ ਆਪਹੁ ਕੋਇ
ਨ ਪਾਵੈਗਾ ॥੧੪॥

Took the pure beautiful form of the blue-
skinned Krishna; hearing his flute, all are
enticed. ||9||

Adorned with flower garlands, with lotus eyes.
Ear-rings, crown and flute are beautiful.
Holder of the conch, the *chakra* and the
war club; he is the great charioteer, who
stays with his saints. ||10||

The Lord¹ of yellow robes, the ruler of the
three worlds.

The Lord of the universe, the cowherder²;
with my mouth I speak His Name.

The archer who draws the bow, the beloved
Lord³; I cannot count all His limbs. ||11||

Without pain; utterly complete and one.

The Lord of prosperity, pervading the
water, the land and the sky.

He is proximate in both the mortal world
and the nether regions of the underworld;
His place is permanent, ever-stable and
imperishable. ||12||

The purifier of sinners, the destroyer of pain.

The remover of egotism, the eradicator of
birth and rebirth.

Pleased with devotional worship, merciful
to the meek; who cannot be appeased by
any other qualities. ||13||

The formless Lord is undeceivable and
unchanging.

The embodiment of Light; (from which) all
the world blossoms.

That one unites with him, whom he unites
with himself. No one can attain the Lord
by himself. ||14||

1. Pitambar is an epithet of Krishna

2. Gopāl meaning Krishna

3. Bithala is a term used for Visnu

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|--|---|
| ਆਪੇ ਗੋਪੀ ਆਪੇ ਕਾਨਾ ॥ | He is the female cowherder, and he himself is Krishna. |
| ਆਪੇ ਗਊ ਚਰਾਵੈ ਬਾਨਾ ॥ | He himself grazes the cows in the forest. |
| ਆਪਿ ਉਪਾਵਹਿ ਆਪਿ ਖਪਾਵਹਿ ਤੁਧੁ ਲੇਪੁ ਨਹੀ ਇਕੁ ਤਿਲੁ ਰੰਗਾ ॥੧੫॥ | You yourself create, and you yourself destroy. Not even a spot of dirt attaches to you. 15 |
| ਏਕ ਜੀਹ ਗੁਣ ਕਵਨ ਬਖਾਨੈ ॥ | Which one quality of yours shall I explain and speak of? |
| ਸਹਸ ਫਨੀ ਸੇਖ ਅੰਤੁ ਨ ਜਾਨੈ ॥ | Even the thousand-headed serpent does not know your limit. |
| ਨਵਤਨ ਨਾਮ ਜਪੈ ਦਿਨੁ ਰਾਤੀ ਇਕੁ ਗੁਣੁ ਨਾਹੀ ਪ੍ਰਭ ਕਹਿ ਸੰਗਾ ॥੧੬॥ (ਅੰਗ ੧੦੮੨) | One may chant new names for you day and night, but even then not one of your qualities will be met with. 16 (P. 1082) |

The *shabad* teaches that the identity of the various Hari *avatārs* such as Narsinha, Krishna, and Rām Chander are one and the same with the indestructible *nirgun* Brahman. Notice that it is only *pūran svārūp avatārs* that are celebrated, hence Parasrām is not mentioned. Bhai Gurdās also teaches that Sri Rām Chander is nothing but the human form of Brahman :

ਰਾਮਚੰਦੁ ਕਾਰਣ ਕਰਨ ਕਾਰਣ ਵਸਿ ਹੋਆ ਦੇਹਿਧਾਰੀ ।
ਮੰਨਿ ਮਤੇਈ ਆਗਿਆ ਲੈ ਵਣਵਾਸੁ ਵਡਾਈ ਚਾਰੀ ।
ਪਰਸਰਾਮ ਦਾ ਬਲੁ ਹਰੈ ਦੀਨ ਦਇਆਲੁ ਗਰਬ ਪਰਹਾਰੀ ।
ਸੀਤਾ ਲਖਮਣ ਸੇਵ ਕਰਿ ਜਤੀ ਸਤੀ ਸੇਵਾ ਹਿਤਕਾਰੀ ।
ਰਾਮਾਇਣੁ ਵਰਤਾਇਆ ਰਾਮ ਰਾਜੁ ਕਰਿ ਸ੍ਰਿਸਟਿ ਉਧਾਰੀ ।
ਮਰਣੁ ਸੁ ਮਣਸਾ ਸਚੁ ਹੈ ਸਾਧਸੰਗਤਿ ਮਿਲਿ ਪੈਜ ਸਵਾਰੀ ।
ਭਲਿਆਈ ਸਤਿਗੁਰ ਮਤਿ ਸਾਰੀ ॥੨੦॥੩੧॥

*Rāmchand creator of creation, took bodily form
Respecting his mother's order, that great one resided
in the jungle*

*He took away the strength of Parasrām, and was
compassionate to the powerless, the one who abandoned
pride*

*Served by Sita and Lakshman, subduers of passion
and chaste, who served with love*

*The Rāmāyan was brought into use, under Rām's rule
creation was saved
Death and false desire are purified in the sadh
sangāt and all promises are set right
With the goodness of Satguru's thought we are
looked after*

Within the shabad quoted earlier the Guru expresses devotion to the physical symbols and form of that *sargun* Brahman as *avatār*. In doing so *bhakti* itself arises within the devotee from the adoration of the symbolic aspects of form. The teaching is in keeping with the statement that *prem* or love for Pārbrahm arises only with the Guru's assistance as stated on page 996 :

ਬਿਨੁ ਗੁਰ ਪ੍ਰੇਮੁ ਨ ਲਭਈ ਜਨ ਵੇਖਹੁ ਮਨਿ ਨਿਰਜਾਸਿ ॥
ਹਰਿ ਗੁਰ ਵਿਚਿ ਆਪੁ ਰਖਿਆ ਹਰਿ ਮੇਲੇ ਗੁਰ ਸਾਬਾਸਿ ॥੨॥

*Without the Guru, love does not well up; see this, and
know it in your mind.*

*The Lord has resided within the Guru; so praise the
Guru, who unites us with the Lord.*

However, this is not the only form of teaching on *avatār*. Gurbani contains two sides to the teaching on *avatār*; emphasising Brahman in *sat-chit-ānand* form and emphasising the illusory aspect. Sri Guru Arjun Dev ji's *shabad* is certainly a clear example of the first form of teaching. Other *shabads* expound the other side of the coin, serving as a warning against mistaking the *gunas* themselves for that indestructible Brahman. Arguably, foolishly worshipping the illusory form is one of the greatest mistakes possible which logically culminates in the equivalent of staring at the finger pointing to the moon. Sri Guru Nanak Dev ji proclaims :

ਮਾਣੁ ਘਲੈ ਉਠੀ ਚਲੈ ॥
ਸਾਦੁ ਨਾਹੀ ਇਵੇਹੀ ਗਲੈ ॥੨੪॥
ਰਾਮੁ ਝੁਰੈ ਦਲ ਮੇਲਵੈ ਅੰਤਰਿ ਬਲੁ ਅਧਿਕਾਰ ॥

ਬੰਤਰ ਕੀ ਸੈਨਾ ਸੇਵੀਐ ਮਨਿ ਤਨਿ ਜੁਝੁ ਅਪਾਰੁ ॥ (ਅੰਗ ੧੪੧੨)

The mortals are sent into the world; then, they arise and depart

There is no joy in this. ॥24॥

Rām Chand, lamenting, assembled his army and forces

The army of monkeys was at his service; his mind and body became eager for war (P. 1412)

Considered carefully there is no contradiction here, only clear guidance about the two parameters by which to understand the nature of *avatār*; the symbolic form is to inculcate devotion, inspiration, adoration, love and sacrifice purely as a means to realise that which is beyond the *gunas*. In Sri Guru Arjun Dev ji's *shabad* above, it is more than indiscriminate devotion to the form, but recognition of the symbolic attributes that encapsulate the *sargun* essence of *avatār*, that which is eternal and indestructible. In a similar sense the strongly *Vedāntic Avadhūta Gīta* of Dattatreya states :

ਜਾਨਾਮਿ ਤੇ ਪਰੰ ਸੁਪੰ ਪ੍ਰਤਯਧੰ ਗਗਨੋਪਮਮ ।

ਯਥਾਪਿਰੰ ਹਿ ਸੁਪੰ ਯਨਮਰੀਚਿਜਲਸਨਨਿਭਮ੍ ॥ ੫੩

Knowledge of your supreme form, ever present and all pervading like space,

Similarly your inferior form which is indeed like water in a mirage

Hence the danger vehemently warned against is to mistakenly hold the mirage itself as being the essence. In keeping with this doctrine the selected verses of Bhagat Nāmdev reinforce such a position for within these he depicts Sri Rām Chander as merely a mortal, plagued by mortal afflictions and yet in a later verse as nothing but complete Pārbrahm; both at once the true essence and the illusory mirage. On page 875 :

ਪਾਂਡੇ ਤੁਮਰਾ ਰਾਮਚੰਦੁ ਸੋ ਭੀ ਆਵਤੁ ਦੇਖਿਆ ਥਾ ॥

ਰਾਵਨ ਸੇਤੀ ਸਰਬਰ ਹੋਈ ਘਰ ਕੀ ਜੋਇ ਗਵਾਈ ਥੀ ॥੩॥

*O pandit, I saw your Rām Chand coming too
Who lost his wife to Rāvan and fought a war*

At the beginning of the verse Bhagat Nāmdev states that the *shabad* is designed to enlighten the *mūrakh* or fool. Both Gayatri and Shiva are likewise described as physical beings prone to physical ailments and afflictions. Then later in another *shabad* on page 973, he states :

ਜਸਰਥ ਰਾਇ ਨੰਦੁ ਰਾਜਾ ਮੇਰਾ ਰਾਮ ਚੰਦੁ ਪ੍ਰਣਵੈ ਨਾਮਾ ਤਤੁ ਰਸੁ ਅੰਮ੍ਰਿਤੁ
ਪੀਜੈ ॥੪॥੪॥

*Son of (King) Jasrath Rai, Rām Chand, is my lord.
Nam Dev prays he drinks the amrit nectar*

Far from being an 'incarnation' of *nirgun* Brahman, the *avatār* is more akin to a gateway, in the sense that it is a means to an end. The term used in the *Bhagavad Gīta* to describe this process is *ਸ੍ਰਜਾਮਯ* meaning 'to give forth' or 'let go'. Within a metaphysical sense the essence of the physical *avatār* is illusion itself in the same sense that anything consisting of *gunas* is illusory. *Nirgun* Brahman consciously manifests itself within the illusion and appears to be afflicted by this illusion or *maya* alike anything consisting of *gunas*. Since the true essence of that *avatār* is self-aware Brahman, the afflictions Sri Rām or Sri Krishna encounter are in reality consciously illusory and are more akin to a play or *līla*. Hence what these forms represent are the gateways given by *nirgun* Brahman of *sattvaguna* perfection to be utilised as a means to direct and increase *sargun bhakti*. Arising out of this *bhakti* is *jnan* or experiential knowledge of *nirgun* Brahman. Hence the symbolic form of the *avatār* is an aid to inspire devotion. Within this context, Pandit Gulāb Singh, presumably based upon Gurbani, demonstrates that this process occurs within each *yug* or age and states that the Guru himself is *Hari avatār*. For the Guru, also self conscious of its own nature, has likewise consciously

manifested into this illusion, has equally acted as though afflicted by it, has set out the example and given a means of transcending it through *bhakti*. Such a line of continuity in *pūran avatār* is explicitly stated at a number of places within Sri Guru Granth Sahib, but perhaps nowhere as clearly as on page 1390 :

ਸਤਜੁਗਿ ਤੈ ਮਾਣਿਓ ਛਲਿਓ ਬਲਿ ਬਾਵਨ ਭਾਇਓ ॥
 ਤ੍ਰੇਤੈ ਤੈ ਮਾਣਿਓ ਰਾਮੁ ਰਘੁਵੰਸੁ ਕਹਾਇਓ ॥
 ਦੁਆਪੁਰਿ ਕ੍ਰਿਸਨ ਮੁਰਾਰਿ ਕੰਸੁ ਕਿਰਤਾਰਥੁ ਕੀਓ ॥
 ਉਗ੍ਰਸੈਣ ਕਉ ਰਾਜੁ ਅਭੈ ਭਗਤਹ ਜਨ ਦੀਓ ॥
 ਕਲਿਜੁਗਿ ਪ੍ਰਮਾਣੁ ਨਾਨਕ ਗੁਰੁ ਅੰਗਦੁ ਅਮਰੁ ਕਹਾਇਓ ॥
 ਸ੍ਰੀ ਗੁਰੁ ਰਾਜੁ ਅਬਿਚਲੁ ਅਟਲੁ ਆਦਿ ਪੁਰਖਿ ਫੁਰਮਾਇਓ ॥

In Satyug, you were pleased deceiving Bali Raja as Bavan

In Treta (yug), you were called Rām of the Raghuv dynasty

In Dwapur (yug) you were Krishna, killer of Mur demon and Kans

You gave Ugrasain a kingdom and gave the people fearlessness

In Kaliyug, you are known as Nanak Guru, (Guru) Angad, (Guru) Amar (Das)

The rule of the Guru is without change and permanent as ordered by the Primal Lord

This *avatār* exists as *Shabad Guru*. Again Bhai Gurdās in his famous *Var* on the construction of the *Vāhigurū* mantra not only teaches that Sri Guru Nānak Dev ji is the culmination of the *Hari avatār* lineage, but also suggests that the term *Vāhigurū* itself is a means of meditating upon the *sargun svārūp pūran avatār* from each *yug* or *age*¹ :

1. This specific mantra has received a lot of exposition by various Nirmala scholars. Perhaps the most thorough exploration of the possible meanings of the term is by Nirmal Swāmi Pandit Ishar Singh Kāshi Vāle. Originally printed in Sanskrit as *Guru Mantrārth Prakāsh* in 1901 and later reissued in Gurmukhi as *Vāhigurū Mantrārth Gurmukhi*. The text contains a sixty six page exploration of the deeper meaning from various perspectives of the mantra. Pandit Tārā Singh Narotam before him also composed a text on the various meanings of the mantra, since compiled into *Sri Gurmat Nirnay Sagār* published by Nirmal Panchāyati Akhara.

ਸਤਿਜੁਗ ਸਤਿਗੁਰ ਵਾਸਦੇਵ ਵਵਾ ਵਿਸਨਾ ਨਾਮੁ ਜਪਾਵੈ ।
 ਦੁਆਪਰਿ ਸਤਿਗੁਰ ਹਰੀ ਕ੍ਰਿਸ਼ਨ ਹਾਹਾ ਹਰਿ ਹਰਿ ਨਾਮ ਜਪਾਵੈ ।
 ਤ੍ਰੇਤੇ ਸਤਿਗੁਰ ਰਾਮ ਜੀ ਰਾਰਾ ਰਾਮ ਜਪੇ ਸੁਖੁ ਪਾਵੈ ।
 ਕਲਿਜੁਗ ਨਾਨਕ ਗੁਰ ਗੋਬਿੰਦ ਗਗਾ ਗੋਬਿੰਦ ਨਾਮੁ ਅਲਾਵੈ ।
 ਚਾਰੋ ਜਾਗੇ ਚਹੁ ਜੁਗੀ ਪੰਚਾਇਣ ਵਿਚਿ ਜਾਇ ਸਮਾਵੈ ।
 ਚਾਰੋ ਅਛਰ ਇਕ ਕਰਿ ਵਾਹਗੁਰੂ ਜਪੁ ਮੰਤ੍ਰੁ ਜਪਾਵੈ ।
 ਜਹਾ ਤੇ ਉਪਜਿਆ ਫਿਰਿ ਤਹਾ ਸਮਾਵੈ ॥੪੯॥੧॥

*In the Satyug age Satiguru was Vasudev,
 the sound 'v' is the repetition of Visnu's name
 In the Dwapar age Satiguru was Hari Krishan,
 the sound 'h' is the repetition of Hari's name
 In the Treta age Satiguru was Rām Ji,
 the sound 'r' is the repetition of Ram's name that
 brings happiness
 In the Kaliyug age Gobind is Guru Nanak,
 the sound 'g' is the repetition of Gobind's name
 With the four one awakens to the four ages, one
 becomes absorbed in the five virtues
 Four letters as one recite, this Vāhigurū jap mantra is
 to be ever repeated
 Where that is produced then there one is absorbed in
 meditation*

Strong criticism is given of the one who fails to recognise the temporal illusory form for what it is. That individual has not developed the sufficient *vivek* to accurately see beyond *māyā*. Part six of the *Bachittar Nātak* composed by Sri Guru Gobind Singh ji describes in much detail the state of affairs wherein the world mistakenly holds to the mirage. In this section he describes pilgrimage points, saints and even *devtās* having all been given status beyond their worth. Further in his great wisdom to emphasise this point, Sri Guru Gobind Singh ji describes these same *avatārs* being countless and akin to worms¹. Such a potent image is designed to awaken those failing to recognise the true identity of *avatār*. The physical

1. ਕਿਤੇ ਕ੍ਰਿਸ਼ਨ ਸੇ ਕੀਟ ਕੋਟੇ ਬਨਾਏ । ਕਿਤੇ ਰਾਮ ਸੇ ਮੇਟਿ ਡਾਰੇ ਉਪਾਏ ।

Crores of insects like Krishna You have created and destroyed many like Rām

form is exactly that, physical, made up of the five breaths, five organs of action, five senses, mind and intellect, afflicted by the three *gunās*; thus impermanent. It is made of earth and will return to the earth. Centuries later it is Swāmi Rama who recently reiterated this teaching in response to the fascistic destruction of Babri Masjid by Hindu extremists, proclaiming how can something that is in essence formless and timeless have a birth place anyway? The one lacking wisdom stares at the finger refusing to look at the moon.

Thus when Pandit Gulāb Singh is found to be worshipping Sri Rām Chander and his form it is in the same sense that Sri Guru Arjun Dev ji does so in the aforementioned *shabad*. Meditate upon the beauty of the pure *sargun* qualities drawn from the infinite *nirgun* ocean. To further simplify, what is being worshipped within Sri Rām Chander by Pandit Gulāb Singh is the same thing being worshipped within Sri Guru Gobind Singh ji, that *sargun* Brahman.

Bearing all this in mind is it then not surprising that the surviving translation works of Pandit Gulāb Singh, *Prabodh Chadrodaya Natak* and *Adhyātām Rāmāyan*, are both considered formative classics of *Vedāntic bhakti*. The position held within these texts is similar on the metaphysical nature of *avatār*, *Brahman* and *maya*. In this *adhayātmic* (metaphysical) rendition of the *Rāmāyan* it is Jatāyū who describes Sri Rām Chander's essential nature as :

Saloka 44

ਅਗਣਿਤਗੁਣਮਪ੍ਰਮੇਯਮਾਗਯੰ ਸਕਲਜਗਤਿਸਥਤਿਸੰਯਮਾਦਿਹੇਤੁਮ ।

ਅਪਰਮਪਰਮੰ ਪਰਾਤਮਭੂਤੰ ਸਤਤਮਹੰ ਪ੍ਰਣਤੋਇਰਮ ਰਾਮਚਨਦ੍ਰਮ ॥ ੪੪

Possessed of countless excellences; unlimited by time and space; the most ancient; the cause of the worlds, its sustenance and dissolution; endowed with the radiance of peace; the soul of all souls - such is Rām Chander whom I salute.

Saloka 45-46

ਨਿਰਵਧਿਸੁਖਮਿਨਿਦਰਾਕਟਾਕਸ਼ੰ ਕਸ਼ਪਿਤਸੂਰੇਨਦ੍ਰਚਤੁਰਮੁਖਾਦਿਦੁਹਖਮ ।

ਨਰਵਰਮਨਿਸ਼ੰ ਨਤੋਇਸਮ ਰਾਮੰ ਵਰਦਮਹੰ ਵਰਚਾਪਬਾਣਹਰਤਮ ॥ ੪੫

ਕਿਭੁਵਨਕਮਨੀਯਰੂਪਮੀਡਯੰ ਰਵਿਸ਼ਤਭਾਸੁਰਸੀਹਿਤਪ੍ਰਦਾਨਮ ।

ਸ਼ਰਣਦਮਨਿਸ਼ੰ ਸੁਰਾਗਮੁਲੇ ਕ੍ਰਤਨਿਲਯੰ ਰਘੁਨਨਦਨੰ ਪ੍ਰਪਗਯੇ ॥ ੪੬

The seat of all bliss; the object of the goddess Lakshmi's constant gaze; the redresser of the woes of all devas including Brahma; the noblest among men; the bestower of all boons; sporting in hands an excellent bow and arrows; the essence of beauty in form of the whole universe; the most fitting object to be prayed to and narrated about; possessing the brilliance of a hundred suns; the bestower of all desired objects; the granter of refuge; the resident at the foot of the tree of Bhakti; the pleaser of all the members of the Raghu lineage - such is Rām, in whom I take refuge.

Saloka 52

ਹਰਿਕਮਲਜਸ਼ਮਭੂਰੂਪਭੇਦਾਤਵਮਿਹ ਬਿਭਾਸਿ ਗੁਣਾਕ੍ਰਯਾਨੁਵਤਹ ।

ਰਵਿਰਿਵ ਜਲਪੂਰਿਤੋਦਪਾਕ੍ਰੇਸ਼ਵਮਰਪਤਿਸਤੁਤਿਪਾਕ੍ਰਮੀਸ਼ਮੀਡੇ ॥ ੫੨

Just as the one sun shines differently in different vessels filled with water, You appear in different aspects as Hari, Brahma, Sambhu according to the three gunās, that You assume for cosmic purposes. I sing this song of praise to that Being who is the object of adoration of even Indar, the lord of the celestials.

The verses of Jatayū parallel the *shabad* of Sri Guru Arjun Dev ji, initially celebrating the *nirgun* nature and then adoring the *sargun* qualities, lauding the *avatār*'s actions.

This naturally leads to the question of the nature of Guru as *avatār* within the Sikh tradition. Often cited on matters of doctrine as an important early authority and close associate of the fifth and sixth Gurus, Bhai Gurdās' *Vāran* provide clear support for the status of Sri Guru Nanak Dev as a form of *Hari avatār* :

ਸਤਿਗੁਰੁ ਨਾਨਕ ਦੇਉ ਹੈ ਪਰਮੇਸਰੁ ਸੋਇ । (ਭਾਈ ਗੁਰਦਾਸ ਵਾਰ ੩੮/੨੦)

Satiguru Nanak God is that very Parmeshar

Likewise, the Bhatt compositions added to Sri Guru Granth Sahib by the Guru himself agree :

ਜੋਤਿ ਰੂਪਿ ਹਰਿ ਆਪਿ ਗੁਰੂ ਨਾਨਕੁ ਕਹਾਯਉ ॥ (ਅੰਗ ੧੪੦੮)

You are the light form of Hari Guru Nanak (P. 1408)

And also :

ਆਪਿ ਨਰਾਇਣੁ ਕਲਾ ਧਾਰਿ ਜਗ ਮਹਿ ਪਰਵਰਿਯਉ ॥

ਨਿਰੰਕਾਰਿ ਆਕਾਰੁ ਜੋਤਿ ਜਗ ਮੰਡਲਿ ਕਰਿਯਉ ॥

The Lord Himself wielded His Power¹ and entered the world.

The Formless Lord took form, and with His Light He illuminated the realms of the world.

The *Dabistan-i-Mazahib* provides an important insight into the mindset of mid-17th century Sikhs. The Persian compendium on religious diversity written by Mobad narrates that the Sikhs viewed Sri Guru Nanak Dev ji as God itself. Although the author holds the view that the Guru was just a perfect devotee, he states of the Sikhs that '...I did not see any Sikh who does not consider Baba Nanak to be God².

This position on the nature of the Guru is found among traditional orders within Sikhi also. Kavi Santokh Singh, a 19th century Nirmala scholar whose large historical writings describing the history of the Sikh *panth* are still the authorised source material for lectures in the Gurdwara, describes Sri Guru Nanak Dev ji as :

ਗੁਰੂ ਕਹਯੋ ਹਮ ਰਾਮ ਸਰੂਪਾ ।

ਯੁਤ ਸੀਤਾ ਕੇ ਧਰਹਿ ਅਨੂਪਾ ।

Guru narrated he is the form of Rām

Possessed with Sīta of incomparable support

And also :

1. It is said that Sri Rām Chander had fourteen such kalā or powers, whereas Sri Krishna had sixteen.

2. *Sikh history from Persian Sources* by J.S. Grewal and Irfan Habib, page 66.

ਪਰਮੇਸ਼ੁਰ ਨਾਨਕ ਰੂਪਾ ।
ਉਪਕਾਰੀ ਸੰਤ ਅਨੂਪਾ ॥੫੧॥
ਭਵ ਮਾਯਾ ਵਰਤਤਿ ਜੋਉ ।
ਸ੍ਰੀ ਨਾਨਕ ਕੀ ਸਭਿ ਸੋਉ ॥੫੨॥

*Guru Nanak is the very form of Parmeshar
Who is incomparably beneficial for the saint
in diffusing the world-illusion
Sri Nanak is all that*

In one *Vār* Bhai Gurdās describes an episode in which Sri Guru Hargobind ji is asked how many more Gurus there will be after himself. The answer mimics that of Sri Krishna *avatār* in the *Bhagvad Gīta*;

ਜੁਗਿ ਜੁਗਿ ਸਤਿਗੁਰ ਧਰੇ ਅਵਤਾਰੀ ॥੪੮॥
In each age the True Guru will take avatār

There is a diversity of opinion regarding why Nirankar takes *avatār* as Guru. For some within the Nirmala tradition¹, the answer bears a close affinity to the *Pratyabhijna* doctrine of Kashmiri Shaivism². The Guru clearly expresses devotion in his *bani* to that formless Nirankar in the same way one beauteous admires oneself in a mirror. Hence the Guru as *avatār* is projected into *māyā* not only to serve as raft across the ocean of existence but to serve the dual purpose of recognising the perfection of beauty within itself, of Brahman. Although Pandit Gulāb Singh does not comment on this issue, a similar position may have been held. It is important to note that some Nirmala scholars hold that the reason for Sri Guru Nānak Dev ji's *avatār* is because he breaks the mould of previous forms, since he is the epitome of compassion and humility itself.

Pandit Gulāb Singh also alludes at certain points within

1. See Sant Jagjit Singh Herkhowal's *Prem Bhagat Prabh Lāgi* .

2. See Jaideva Singh's translation and commentary upon the *Shiva Sūtras* and *Spanda-Karika*.

the text to Guru *bhagti* practices, such as reciting the Guru's name. *Guru bhagti* has existed within the Nirmala *bhekh* in a number of forms, from the specific meditation in which one contemplates the form of the Guru, to the use of images and visualisations, to repetitions of the Guru's name. Deriving from the Nirmala tradition, the Nanaksar group founded by Baba Nand Singh in the 20th century still hold firmly to *Guru bhagti* in two fold form through images of Sri Guru Nanak Dev ji and devotion to Sri Guru Granth Sahib itself, with the ultimate aim of *darsan* or a vision of the *sargun svarup* of Guru. References exist within Gurbani to inspire the same :

On page 303

ਜੋ ਚਿਤੁ ਲਾਇ ਪੂਜੇ ਗੁਰ ਮੂਰਤਿ ਸੋ ਮਨ ਇਛੇ ਫਲ ਪਾਵੈ ॥

One who focuses his consciousness and worships the Guru, obtains the fruits of his mind's desires.

On page 661

ਸਤਿਗੁਰ ਕੀ ਮੂਰਤਿ ਹਿਰਦੈ ਵਸਾਏ ॥

Enshrine the image of the True Guru in your heart

On page 192

ਗੁਰ ਮੂਰਤਿ ਸਿਉ ਲਾਇ ਧਿਆਨੁ ॥

Focus your meditation on the Guru's form

Whereas the above have no direct reference to the Gurus themselves by name, it is clear that it is the very form of the Guru that is to be meditated upon and adored. In the following *shabads* the same is taught but this time with direct reference to the Guru himself :

From page 1408

ਗੁਰ ਰਾਮਦਾਸ ਦਰਸਨੁ ਪਰਸਿ ਕਹਿ ਮਥੁਰਾ ਅੰਮ੍ਰਿਤ ਬਯਣ ॥

ਮੂਰਤਿ ਪੰਚ ਪ੍ਰਮਾਣ ਪੁਰਖੁ ਗੁਰੁ ਅਰਜੁਨੁ ਪਿਖਰੁ ਨਯਣ ॥੧॥

Says Mathura, gazing upon the vision of Guru Rām Das, his speech became as sweet as nectar.

With your eyes, see the evidence of the Supreme Being,

From page 1409

ਜਪੁਉ ਜਿਨੁ ਅਰਜੁਨ ਦੇਵ ਗੁਰੂ ਫਿਰਿ ਸੰਕਟ ਜੋਨਿ ਗਰਭ ਨ ਆਯਉ ॥੬॥

Whoever meditates on Guru Arjun Dev, shall not have to pass through the painful womb of reincarnation ever again. ||6||

The form of *Guru bhagti* described is however not alike the *mūrti pūjā* practiced and propounded by the modern *Udāsin samprdāya* for example¹. Again, this is another characteristic of the Nirmalas that Sri Guru Granth Sahib ji alone is the *ishta* or specific focal point of devotion. Thus the Guru's form is either meditated upon through visualisation or through devotion to Sri Guru Granth Sahib ji. With regard to the latter, practices such as *ārti* with *dīpa*, *dhūp* and *ghantay*, burning incense, keeping a *jyot* burning, *kīrtan*, *akhand*, *sehaj* and *sampat pāths* all form part of the traditional expressions of *Guru bhagti*.

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1. Although a great diversity of belief and practice exists within the *Udāsin samprdāya*, Swāmi Shivrām Dās *Udāsin Chakravarti's Mūrti Pūjā* is a lengthy explanation of the modern *Udāsi* standpoint on this issue. Further, it is the perspective held by the Brahm Būta Akhara in Amritsar, thus representing at least the official position of the Naya *Udāsin Akhara*. One must however be careful in relying solely upon Swāmi Shivrām Dās' writings here. He lived at a time when the *Udāsis* were being forced to choose their own identity in response to the Singh Sabha's attempts to modify the definition of a Sikh. As a consequence of these attempts, the SGPC were successfully gaining ownership of Gurdwaras and akharas historically run by the *Udāsis*. Not only were the akharas under threat, but also the *Udāsi* position in Punjabi society. On this issue of identity, Swami Shivrām Dās took the polemic that *Udāsis* were quite separate from (reformed) Sikhs, whereas Randhir Singh viewed the *Udāsis* as nothing other than lapsed Sikhs. Considering the motivation on which Swāmi Shivrām Dās composed this and other texts, his writings should be treated cautiously.

BHĀVRASĀMRIT

Text, Translation, Padārth and Commentary

Auspicious Eulogy of Bhagvān Srī Rām Chander Ji

ਭਗਵਾਨ ਸ੍ਰੀ ਰਾਮ ਚੰਦਰ¹ ਜੀ ਦਾ ਮੰਗਲ²

ਸਵੈਯਾ॥

ਸੇਤ ਕਰੇ ਜਿਨ ਸਾਗਰ ਪੈ ਸਭ ਦੇਵਨ ਕੇ ਦੁਖ ਦੂਰਿ ਮਿਟਾਈ।
ਰਾਵਣ ਕੇ ਦਸ ਸੀਸ ਕਟੇ, ਸੁ ਵਿਭੀਖਨ ਕੇ ਸਿਰ ਛੱਤ੍ਰ ਫਿਰਾਈ।
ਗੋਤਮ ਨਾਰਿ ਉਧਾਰਿ ਕਰੀ, ਮਿਥਲਾਪਤਿ ਕੇ ਜਿਨ ਭੋਨ ਸੁਹਾਈ।
ਸੀਯ ਸਮੇਤ ਨਮੋ ਤਿਨ ਕੋ, ਇਕ ਆਸਨ ਬੈਠ ਮਹਾਂ ਹਰਖਾਏ॥੧॥

ਸੇਤ bridge ਕਰੇ do ਜਿਨ whom ਸਾਗਰ ocean ਪੈ over ਸਭ all ਦੇਵਨ gods/
goddesses ਕੇ of ਦੁਖ pain, suffering ਦੂਰਿ far away ਮਿਟਾਈ destroy,
send । ਰਾਵਣ demon Rāvan ਕੇ of ਦਸ ten ਸੀਸ heads ਕਟੇ cut ਸੁ that
ਵਿਭੀਖਨ Rāvan's brother ਕੇ of ਸਿਰ head ਛੱਤ੍ਰ royal umbrella ਫਿਰਾਈ
bestowed। ਗੋਤਮ Gautam Rishi ਨਾਰਿ wife of ਉਧਾਰਿ save ਕਰੀ
do ਮਿਥਲਾਪਤਿ husband of Mithala, Raja Janak ਕੇ of ਜਿਨ whom ਭੋਨ
house ਸੁਹਾਈ pleasing। ਸੀਯ Sita ਸਮੇਤ also ਨਮੋ salutations ਤਿਨ those
ਕੋ of ਇਕ one ਆਸਨ (yogic) posture ਬੈਠ sit ਮਹਾਂ great ਹਰਖਾਏ happy
is ॥੧॥

– (Sri Ram Chander) who built the bridge while going to Lanka, and freed all the devtās³ from pain and suffering

1. Sri Rām Chander - see introduction for an explanation of the nature of *avtarvād* in Sikhism. On the essence of Sri Rām Chander, Sri Guru Gobind Singh ji writes :

ਪ੍ਰਭੂ ਹੈ। ਅਜੂ ਹੈ। ਅਜੈ ਹੈ। ਅਭੈ ਹੈ। ੨੦੬। ਅਜਾ ਹੈ। ਅਤਾ ਹੈ। ਅਲੈ ਹੈ। ਅਜੈ ਹੈ। ੨੦੭। (ਅਨਕਾ ਛੰਦ)

Is Prabhu, Is immeasurable, Is indefeatable, Is fearless 706.

Is beyond birth, Is without end, Is imperishable, Is indefeatable 707.

2. Mangalacharn is a devotee's eulogy to the deity that traditionally opens all written texts on *dharmic* themes.

3. Gods and goddesses such as Indar, Ganesha, Saraswati, etc.

(at the hands of Rāvan)

- Who cut the ten heads of Rāvan and bestowed the royal awning of kingship over Raja Rāvan's brother Vibhīshan
- Who saved Gautam Rishi's consort (Ahaliya)¹, who pleased those at Raja Janak's palace²
- Salutations to Sri Rām Chander alongwith Sita³, both sit in one position that is great and pleasing.

-
1. The nature of the bondage of Rati, the wife of Gautam, varies according to the recension of Rāmāyana. Both the Sri Ramcharitmānas and Adhayātam Rāmāyan hold that she was transformed into stone whereas the Balmiki Rāmāyan records Ahaliya being turned into an 'invisible presence'. One would assume, later to translate it into *braj bhasha*, that the author was relying upon the Adhayātam Rāmāyan (which espouses an abridgement of Vedāntist notions with *avtarvād*) and Tulsi Dās' Sri Rāmcharitmanas, both of which record Ahaliya having been turned to stone.

Tulsi Dās narrates this episode in Sri Ramcharitmanas as :

ਗੌਤਮ ਨਾਰਿ ਸ਼੍ਰਾਪ ਬਸ ਉਪਲ ਦੇਹ ਧਰਿ ਧੀਰ।

ਚਰਨ ਕਮਲ ਰਜ ਚਾਹਤਿ ਕ੍ਰਿਪਾ ਕਰਹੁ ਰਘੁਬੀਰ॥ ੨੧੦॥

Gautam's wife who has assumed the form of a stone due to a curse

Seeks the dust of your lotus feet and your kindness Raghuvir

2. Raja Janak's palace was the location for Sitā's *svayambar*, the ancient form of marriage in which the daughter chooses her husband from a group of suitors. At Sitā's *svayambar* princes came from all over the country to compete for Sitā's hand in marriage. The task before them was to string the bow of Mahadev (Shiva). Sri Rām was the only one who could stretch the bow, and in doing so broke it.

Sri Guru Gobind Singh ji describes the incident thus in ਰਾਮ ਅਵਤਾਰ *Rām Avtar salok 153*

ਸ੍ਰੀ ਰਘੁਬੀਰ ਸਿਰੋਮਨਿ ਸੂਰ ਕਵੰਡ ਲਯੋ ਕਰ ਮੈ ਹਸਿ ਕੈ ।

ਲੀਅ ਚਾਪ ਚਟਾਕ ਚੜ੍ਹਾਇ ਬਲੀ ਖਟ ਟੁਕ ਕਰਯੋ ਫਿਨ ਮੈ ਕਸਿਕੈ ।

Sri Raghuvir the supreme warrior took the bow in his hand smilingly, pulled the string and tightening the arrow, broke it into two pieces.

3. The Hanuman Natak Granth speaks of Sitā's devotion to her husband :

ਪ੍ਰਾਨ ਵਸੇ ਪਦ ਪੰਕਜ ਮੇਂ ਜਮ ਆਵਤ ਹੈ ਪਰ ਪਾਵਤ ਨਾਹੀ । (ਹਨੁਮਾਨ ਨਾਟਕ)

Her life resided at those lotus feet (O Sri Rām), so when the lord of death came he could not find her life to take away

Auspicious Eulogy of Sri Guru Nanak Dev Ji

ਸ੍ਰੀ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਦਾ ਮੰਗਲ

ਸਵੈਯਾ॥

ਕਲਿ ਕੇ ਸਭ ਦੁਖ ਨਿਵਾਰਨ ਕੋ, ਭਵ ਤਾਰਨ ਕੋ ਜਗ ਭੀਤਰਿ ਆਏ ।
ਜਗ ਜੀਰਣ ਸਾਧਨ ਦੂਰਿ ਕਰੇ, ਦ੍ਰਿਢ ਸਾਧਨ ਰਾਮਹਿ ਨਾਮ ਬਤਾਏ ।
ਤਜਿ ਭੋਗ ਰਮੇ ਹਰਿ ਮਾਹਿ ਭਲੇ, ਸਭ ਸੇਵਕ ਕੇ ਦੁਖ ਦੂਰਿ ਮਿਟਾਏ ।
ਕਰੁਣਾਨਿਧਿ ਨਾਨਕ ਕੇ ਪਦ ਮੰਜੁਲ, ਬੰਦਤ ਹੋਂ ਮਮ ਨੀਤ ਸਹਾਏ ॥੨॥

ਕਲਿ kalyug era ਕੇ of ਸਭ all ਦੁਖ pain, suffering ਨਿਵਾਰਨ dispeller, set free from ਕੋ of ਭਵ existence ਤਾਰਨ raft ਕੋ of ਜਗ world ਭੀਤਰਿ in ਆਏ has come। ਜਗ world ਜੀਰਣ ancient ਸਾਧਨ spiritual practice ਦੂਰਿ far away ਕਰੇ do ਦ੍ਰਿਢ firmness, resoluteness ਸਾਧਨ spiritual practice ਰਾਮਹਿ Rām (pārbrāhm svarūp) ਨਾਮ name, essence ਬਤਾਏ to be told the way। ਤਜਿ abandon ਭੋਗ sensual enjoyment ਰਮੇ absorbed ਹਰਿ God ਮਾਹਿ in ਭਲੇ happiness ਸਭ all ਸੇਵਕ serve ਕੇ of ਦੁਖ pain ਦੂਰਿ far away ਮਿਟਾਏ causes destruction of। ਕਰੁਣਾਨਿਧਿ giver of treasures ਨਾਨਕ Guru Nanak Dev ji ਕੇ of ਪਦ feet ਮੰਜੁਲ brilliantly clean ਬੰਦਤ matha tekna, salutations ਹੋਂ is ਮਮ I myself ਨੀਤ always, ever ਸਹਾਏ protect॥੨॥

– (Sri Guru Nanak Dev) has come into Kalyug¹ to dispel the suffering; and in this existence is the raft² over the world-ocean of existence

– Removing the ancient spiritual practices³, the path of

1. *Kalyug*, literally the dark age denotes the present era preceded by *Satyug*, *Duaparyug* and *Traitayug*. In each age Hari avatār has manifested. Bhai Gurdas explains each in detail in his *Vārān*.

ਚਾਰ ਜੁਗ ਕਰ ਬਾਪਣਾ ਸਤਿਜੁਗ ਤ੍ਰੇਤਾ ਦੁਆਪੁਰ ਸਾਜੇ ।

The four ages : Satyug, Tretayug, Duaparyug and Kaliyug

2. ਭਵ ਤਾਰਨ Bhav taran - the raft over the ocean of existence is a common image used throughout this text and other *bhakti* literature. By attaching oneself to the Guru one is carried through this existence, which by its very nature is one of suffering, due to the illusory nature of reality.

Guru Rām Dās states in Bilāwal Rag :

ਪ੍ਰਭ ਦੀਨ ਦਇਆਲ ਭਗਤ ਭਵ ਤਾਰਨ ਹਮ ਪਾਪੀ ਰਾਖੁ ਪਪਨਾ ॥

Prabhu, merciful to the meek, raft across the ocean of existence for devotees:

I am a sinner, protect me from sin

3. ਜੀਰਣ ਸਾਧਨ or older practices - it refers to here *panj dhūnia* (*panchāgni tapasya*) in which the yogi sits surrounded by fire in the midday heat of summer; *jaldhara* or the practice of standing in a yogic *āsana* in a water pool in winter months; *kapāli āsana* is a yogic posture; *japu* meaning here the repetition of mantras; *tapu* meaning striving to create heat through severe penance.

firm practice of the Name of Rām has been given

- Whosoever abandons sensual enjoyment, becomes detached from the world and becomes happy serving Hari, their pain is warded off
- I offer salutations at the brilliantly pure feet of Guru Nanak Dev ji, the giver of (nine) treasures¹, I am ever your servant and always bestow protection on me.

Auspicious Eulogy of Sri Guru Gobind Singh Ji

ਸ੍ਰੀ ਗੁਰੂ ਗੋਬਿੰਦ ਸਿੰਘ ਜੀ ਦਾ ਮੰਗਲ

ਸਵੈਯਾ॥

ਜਿਹ ਨਾਮ ਉਚਾਰਤ ਦੁਖ ਮਿਟੇ, ਸੁਖ ਸੰਪਤਿ ਹੋਇ ਸਦਾ ਗ੍ਰਹਿ ਵਾਸੀ।
ਕ੍ਰਿਤ ਪੁਰਬ ਪਾਪ ਮਿਟੇ ਸਭ ਹੀ, ਅਰਿ ਕੇ ਦਲ ਹੋਹਿ ਸਭੈ ਖਿਨ ਨਾਸੀ।
ਹਿਤ ਮਾਨਵ ਦੇਹ ਧਰੀ ਜਗ ਮੈਂ, ਪਰਿਪੂਰਨ ਰੂਪ ਸਦਾ ਅਬਿਨਾਸੀ।
ਗੁਰ ਗੋਬਿੰਦ ਕੇ ਪਦ ਪੰਕਜ ਸੇ, ਸੁ ਭਜੋ ਉਰ ਮੈਂ ਨਿਤ ਜੋਤਿ ਪ੍ਰਕਾਸੀ॥੩॥

ਜਿਹ which ਨਾਮ nām ਉਚਾਰਤ utters ਦੁਖ pain ਮਿਟੇ destroys ਸੁਖ happiness, bliss ਸੰਪਤਿ wealth ਹੋਇ happens ਸਦਾ ever ਗ੍ਰਹਿ home ਵਾਸੀ resides। ਕ੍ਰਿਤ make, create ਪੁਰਬ before, firstly ਪਾਪ bad actions, sin ਮਿਟੇ destroy ਸਭ all ਹੀ indeed ਅਰਿ enemy ਕੇ of ਦਲ army ਹੋਹਿ happens ਸਭੈ all ਖਿਨ instant ਨਾਸੀ destroys। ਹਿਤ love, benevolence ਮਾਨਵ mankind ਦੇਹ body ਧਰੀ supports ਜਗ world ਮੈਂ in ਪਰਿਪੂਰਨ completely full of perfection ਰੂਪ form ਸਦਾ ever ਅਬਿਨਾਸੀ undestroyable। ਗੁਰ ਗੋਬਿੰਦ Guru Gobind Singh ji ਕੇ of ਪਦ feet ਪੰਕਜ lotus ਸੇ like ਸੁ that ਭਜੋ remember do ਉਰ heart ਮੈਂ in ਨਿਤ always ਜੋਤਿ knowledge ਪ੍ਰਕਾਸੀ giver, light of ॥੩॥

- Whosoever utters his name their suffering² ends with

1. ਕੁਰੁਣਾਨਿਧਿ or *Kurnananidh* - meaning giver of the nine treasures, being kuber, padma, mahapadma, shankh, makar, kacchap, mukund, kund, nīl or kharv. Possession of any one of these brings all wealth, e.g. padma brings gold, silver and copper and success in business whereas mahapadma brings precious stones.

2. ਦੁਖ - The term used here is *dukh* denoting the deeper pain and suffering that arises from bondage.

happiness¹ and prosperity ever residing in their home (heart)

- All their past bad deeds and sins are removed, the enemy is destroyed in one instant
- He has taken body in the world out of love to support mankind, is ever indestructible and the very form of complete perfection
- Guru Gobind Singh, with feet pure and blemishless like the lotus, I remember him in my heart always as the bringer of the light of knowledge (destroyer of the darkness of ignorance)-

Auspicious Eulogy of the Vidyaguru

ਵਿਦਿਆ ਗੁਰੂ ਦਾ ਮੰਗਲ

ਦੋਹਰਾ॥

ਵਿਦਯਾ ਸਾਂਤਿ ਸੁਗਯਾਨ ਸੁਖ ਦਾਇਕ ਫਲ ਸੁਭ ਚਾਰ।

ਮਾਨ ਸਿੰਘ³ ਗੁਰ ਕੇ ਸਦਾ ਬੰਦੋਂ ਪਾਦ ਉਦਾਰ॥੪॥

ਵਿਦਯਾ (spiritual) knowledge ਸਾਂਤਿ peace ਸੁਗਯਾਨ good knowledge ਸੁਖ happiness, bliss ਦਾਇਕ bestower ਫਲ fruit ਸੁਭ good ਚਾਰ four । ਮਾਨ ਸਿੰਘ ਗੁਰ Pandit Sant Mān Singh gurdev ਕੇ of ਸਦਾ ever, always ਬੰਦੋਂ salutations ਪਾਦ feet ਉਦਾਰ greatness ॥੪॥

- Experiential knowledge (of Parmātmā), peaceful mind, scriptural knowledge and happiness; these are the four fold fruits⁴ you have given
- I am ever in salutation to the feet of (Pandit Sant) Mān Singh (vidya) guru.

1. ਸੁਖ - This term means happiness, delight, pleasure but here refers to both the happiness that arises with freedom from suffering and bondage, and the bliss experienced in the highest states of devotion.

2. See *Vidya and Vidyaguru* section in introduction (pp. 39-40).

3. Pandit Mān Singh : see introduction for an overview of his life (pp. 5-10).

4. Four fold fruit meaning brahmvidya, mānasik shānt, padārth of knowledge and peace of the body.

Commentary

The mangalācharan is a prayer that begins a composition. It is important to note that in accordance with Sikh samprdāya literature, the mangal follows a clear hierarchy from the absolute through to the writer's own direct lineal teacher. It begins here with Sri Rām Chander. As has been discussed in the introduction, the nature of Sri Rām Chander here is that espoused in the Adhyātam Rāmāyan (as opposed to that in the Balmiki Rāmāyan). Sri Rām Chander is the historically specific sargun manifestation of nirgun Brahman, and whose essence is presently shabad Brahman through the Rām mantra. Equally upon recognising Sri Rām Chander's true identity, one is worshipping nothing but that existence - consciousness-bliss form of Brahman. Within these eight lines Pandit Gulāb Singh narrates the four essential qualities of Sri Rām Chander as described in the Rāmāyan; the warrior, the compassionate, the one who brings about spiritual liberation, the one seated in equipoise with Sitā, his devotee. Historically Sri Rām Chander brought about the bridging of Lanka and Bharatkhand, yet at a deeper level, the bridge he builds is between the sargun and nirgun Brahman on which he leads even the devtās. Hence the ocean over which one is bridged is the bhāv sagar, the ocean of worldliness and hence of relative illusion. Sitā here represents the perfect devotee, who holds complete devotion for her husband, an image commonly alluded to in Gurbani as a means of expressing the nature of the dependency and all encompassing bhakti one needs to develop toward Pārbrahm. At a deeper symbolic level the author describes the two together in one posture. The symbolism here represents the related concept of termed shivshakti, rādhākṛishna or kul-akula; the harmony of the essence and its energy; the nād and bindū, which

essentially is One. The posture or āsan is also of importance. It is stated that Sri Rām Chander's direct devotees, Lakshman and Hanuman, would always sit three feet below Sri Rām Chander when acquiring knowledge from him, to the extent that if Sri Rām Chander sat on the floor, Lakshman would dig into the ground to sit. Hence the āsan described here is that mount on which they are sat, with their devotees at their feet abiding in humility and adoration.

In continuity, Sri Guru Nanak Dev ji is described as the one who came into this present era of Kalyug. The reference to the era marks the distinction between the Guru and Sri Rām Chander as being avatārs for different ages, but united in essence. Here the image is mirrored, whereas Sri Rām Chander bridges the ocean, Sri Guru Nanak Dev ji is the very raft across the ocean. The essential qualities of Sri Guru Nanak Dev ji are : the one who provides the means to liberation, the one who gave the appropriate meditative practice for the age, the one exists as shabad guru, that which is sargun Brahman. In accordance with the described qualities of Sri Rām Chander and Sitā, Nirmala scholars have drawn a parallel here in the relationship and qualities of Sri Guru Nanak Dev ji and his sister Bibi Nanaki. Symbolically, one represents the manifestation of Gyān or knowledge, the other of Bhakti or devotion.

The nature of Sri Guru Gobind Singh ji is likewise that of his predecessors. The author alludes to this by proclaiming that even by uttering the name of the Guru, wealth abides¹. Essentially the name of the Guru in its essence is Hari. The imagery of battle is used to distinguish the particular qualities of the Guru. The third line is very important in elucidating the nature of the Guru as essentially being that indestructible Brahman, manifesting to invoke devotion.

1. See introductory for notes on Guru Bhagti.

The author completes the invocation with his own teacher Pandit Mān Singh, of whom he attributes the essential qualities of a vidyaguru or teacher of knowledge. Within these attributes an important distinction has been given between 'vidya' and 'sugyān'. The term vidya within the Vedāntic sense denotes more than knowledge in a material sense, but the very opposite of the ignorance in which we are clouded (avidya). Hence it represents the state of having awoken to the atma's true nature and the cessation of perceived causality. 'Sugyān' can be literally defined as good knowledge or understanding. Hence the vidyaguru is not only an expounder of scriptural knowledge, which by its nature is 'alaukika' or transcendent, but also a guide as to how to attain the states of mystical experience expounded by the shabad guru. The same distinction is made within Gurbani, contemplate on knowledge and put it into practice :

ਵਿਦਿਆ ਵੀਚਾਰੀ ਤਾਂ ਪਰਉਪਕਾਰੀ ॥

ਜਾਂ ਪੰਚ ਰਾਸੀ ਤਾਂ ਤੀਰਥ ਵਾਸੀ ॥੧॥ (ਅੰਗ ੩੫੬)

Contemplating and reflecting upon knowledge, one becomes a benefactor to others

When the five passions are kept in order, then at the sacred shrine of pilgrimage one resides (P. 356)

Within the mangalacharn to Sri Guru Gobind Singh ji, two essential terms are introduced. The Guru is termed the giver of sukh and remover of dukh. Although simply denoting suffering and happiness, the meaning here extends beyond mere sensory gratification. The true sukh denotes the ceasation of the pain of bondage, and the dukh or suffering is the essential nature of human existence. While most spiritual traditions recognise that we must utilise this instinctive desire for the avoidance of pain in our spiritual endeavours, Pandit Gulāb Singh in contrast upholds the Gurmat principle of nishkāṁ karam or desireless actions. The implication of which is that one must become detached from

pain and pleasure, and develop devotion not as a means to an end, but as the end in itself. Shāstra frequently upholds this interrelation of happiness and liberation. Brahman is to be understood as sat-chit-anand rup or 'existence-consciousness-bliss form'. In describing this aspect in the Tattavbodh of Adi Sankaracharya, he states that the nature of this bliss aspect is सुखसर्वरूप or absolute happiness. It is in this sense that the word 'sukh' is used in Bhāvrasāmrit, as the state of oneness wherein that sat-chit-anand alone abides.

Description of the fruit acquired from reading Bhāvrasāmrit Granth

ਕਵੀ ਜੀ ਇਹ ਭਾਵਰਸਾਮ੍ਰਿਤ ਗ੍ਰੰਥ ਦੇ ਪੜ੍ਹਨ ਦਾ ਫਲ ਦਸਦੇ ਹਨ :

ਦੋਹਰਾ॥

ਕੰਠ ਅਚੇ ਜਹਿ ਦੁਖ ਮਿਟੇ, ਪਾਵੈ ਸੁਖ ਉਦਾਰ।

ਭਾਵਰਸਾਮ੍ਰਿਤ ਗ੍ਰੰਥ ਯਹਿ, ਭਾਖੋਂ ਹਰਿ ਉਰਿ ਧਾਰਿ॥੫॥

ਕੰਠ throat ਅਚੇ remember, recite ਜਹਿ this ਦੁਖ pain, suffering ਮਿਟੇ destroy ਪਾਵੈ obtain ਸੁਖ happiness ਉਦਾਰ greatness। ਭਾਵਰਸਾਮ੍ਰਿਤ ਗ੍ਰੰਥ name of the text ਯਹਿ this ਭਾਖੋਂ narrate ਹਰਿ Hari ਉਰਿ heart ਧਾਰਿ reside, keep ॥੫॥

- By reciting this at heart, the destruction of suffering happens bringing great happiness
- This Bhāvrāsamrit granth narrates how to place and keep the name of Hari in the heart.

DIRAGH TRIBHANGI CHHAND 6

ਦੀਰਘ ਤ੍ਰਿਭੰਗੀ ਛੰਦ॥

ਐਧ ਵਿਲਾਸੀ ਸੁਤੇ ਪ੍ਰਕਾਸੀ ਗਿਆਨ ਨਿਵਾਸੀ ਦਾਨ ਰਤੇ।

ਰਾਜ ਜਿਹਾਸੀ ਮੂਲ ਫਲਾ ਸੀ ਤਰੁ ਤਲਿ ਵਾਸੀ ਬੀਰ ਮਤੇ।

- ਕਰਬੂਰ ਬਿਨਾਸੀ ਕਾਨਨਿ ਵਾਸੀ ਲੰਕ ਵਿਨਾਸੀ ਵਾਕ ਸਤੇ।

ਜਯ ਜਯ ਰਘੁਨਾਯਕ ਜਨ ਸੁਖ ਦਾਯਕ ਅਰਿ ਦਲ ਘਾਯਕ ਭੂਮਿ ਪਤੇ॥੬॥

ਐਧ Ayodhya ਵਿਲਾਸੀ sporting, playing people ਸੁਤੇ ਪ੍ਰਕਾਸੀ God in human form appears ਗਿਆਨ knowledge ਨਿਵਾਸੀ inhabitant, dweller ਦਾਨ

charity, giver ਰਤੇ in love। ਰਾਜ rule ਜਿਹਾਸੀ world of ਮੂਲ root ਫਲਾ fruits
ਸੀ was ਤਰੁ tree ਤਲਿ underground ਵਾਸੀ place, resides ਬੀਰ warrior ਮਤੇ
enjoyment। ਕਰਬੂਰ demon¹ ਬਿਨਾਸੀ destroy ਕਾਨਨਿ jungle in ਵਾਸੀ
resides ਲੰਕਾ (Sri) Lanka² ਵਿਨਾਸੀ destroyer ਵਾਕ speaks ਸਤੇ truth। ਜਯ
triumph, victory ਰਘੁਨਾਯਕ³ Sri Rām Chander ji ਜਨ person ਸੁਖ
happiness ਦਾਯਕ bestower ਅਰਿ enemy ਦਲ army ਘਾਯਕ killer ਭੂਮਿ earth
(material) ਪਤੇ husband ॥੬॥

- In Ayodhya⁴ the people are playing for there dwells
Parmātma in the form of the light of knowledge, the
giver of charity to the inhabitants who love him
- The warrior who willingly (rejected the palaces and fine
foods) went deep into the forest to eat simple roots and
fruits and live among the trees
- The one who killed the demons in the forest⁵, destroyer
of Lanka, whose words are truth
- Victory! Victory! to master of the Raghuv kul (lineage),
the owner of the land, the bestower of happiness on his
indebted devotees, the one who kills the enemies in
battle.

DĪRAGH TRIBHANGĪ CHHAND 7

ਦੀਰਘ ਤ੍ਰਿਭੰਗੀ ਛੰਦ॥

ਰਿਖਿ ਨਾਰਿ ਉਧਾਰੀ ਸਬਰੀ ਤਾਰੀ ਰਾਵਣ ਆਰੀ ਦੇਵ ਨਤੇ ।

ਸ਼ਿਵ ਚਾਂਪ ਬਿਦਾਰੀ ਸਾਗਰ ਤਾਰੀ ਰਣ ਅਰਿ ਮਾਰੀ ਸੀਲ ਰਤੇ ।

ਸ਼ੁਤ ਕੁੰਡਲ ਧਾਰੀ ਔਲਕੈਂ ਕਾਰੀ ਆਭ ਨਿਆਰੀ ਰੂਪ ਅਤੇ ।

ਜਯ ਜਯ ਰਘੁਨਾਯਕ ਜਨ ਸੁਖ ਦਾਯਕ ਅਰਿ ਦਲ ਘਾਯਕ ਭੂਮਿ ਪਤੇ ॥੭॥

1. Demons such as Khar destroyed by Sri Rām Chander while residing in the forest.
2. Lanka, the place ruled by Rāvan until Sri Rām Chander defeated him.
3. Raghunāyak; one of the numerous names for Sri Rām Chander, others being Raghupati, Raghuvīr, Rāvanrikh, Rajarām, etc.
4. Ayodhya is the capital city held by the Kings of the Raghu dynasty, and represents the example of ideal governance and justice under Sri Rām Chander.
5. This refers to the episodes in which Sri Rām Chander and Lakshman killed demons like Marica and Vīradh.

ਰਿਖਿ Rishi (Gautam) ਨਾਰਿ wife ਉਧਾਰੀ save ਸਬਰੀ female of Bhilani tribe¹ ਤਾਰੀ crossed over, liberated ਰਾਵਣ Rāvan demon ਆਰੀ enemy, Rāvan's army ਦੇਵ gods and goddesses ਨਤੇ salutations (namaskār)। ਸ਼ਿਵ Shiva ਚਾਂਪ stretch, squeeze ਬਿਦਾਰੀ tear to pieces ਸਾਗਰ ocean ਤਾਰੀ one who crosses over, boat person ਰਣ war ਅਰਿ enemy ਮਾਰੀ dead ones ਸੀਲ good disposition, sound mind ਰਤੇ love। ਸ੍ਰੁਤ ears ਕੁੰਡਲ earring ਧਾਰੀ adopt ਅਲਕੈਂ lock of hair ਕਾਰੀ deep ਆਭ splendour ਨਿਆਰੀ wonderful ਰੂਪ form ਅਤੇ great is। ਜਯ ਜਯ ਰਘੁਨਾਯਕ ਜਨ ਸੁਖ ਦਾਯਕ ਅਰਿ ਦਲ ਘਾਯਕ ਭੂਮਿ ਪਤੇ see above॥੭॥

- Salutations to the one who has given freedom to Rishi Gautam's wife, by whom the forest girls crossed over (the ocean of existence), and Rāvan's opposing army
- The one whom (during Sitā's svayambar²) broke Shiva's bow, who made the bridge over the ocean to take people across, the one who killed enemies in the battle, the one whose mind remained ever in peace
- The one who wears earrings in his ears, whose locks of black hair appear extraordinarily beautiful
- Victory! Victory! to master of the Raghuv kul (lineage), the owner of the land, the bestower of happiness on his indebted devotees, the one who kills the enemies in battle.

1. Bhilni tribe girls - along with the Kol and Kirats, they worshipped Sri Rām Chānder, Lakshman and Sitā and supplied them with fruits and roots from the forest. They are described by Tulsi Das as untainted by desire and full of virtue :

ਕੋਲ ਕਿਰਾਤ ਭਿਲ ਬਨਬਾਸੀ। ਮਧੁ ਸੁਚਿ ਸੁੰਦਰ ਸਵਾਦੁ ਸਧਾ ਸੀ।

ਭਰਿ ਭਰਿ ਪਰਨ ਪੁਟੀਂ ਰਚਿ ਰੁਗੀ। ਕੰਦ ਮੂਲ ਫਲ ਅੰਕੁਰ ਜੁਗੀ।੧। (ਤੁਲਸੀ ਦਾਸ, ਅਯੁਧਿਆਕੰਦ, ੨੪੯)

The Kol Kirat and Bhilani girls who dwelt in the jungle (Banvasi), brought pure honey, and filling leaf plates with bulbs, roots and fruits in bundles (juri)

2. A form of marriage in which the daughter chooses her husband. Here it refers to the episode in which Sri Rām Chander is the only prince capable of fulfilling the task set by stringing and breaking Mahādev's bow.

ਸਵੈਯਾ

ਕੈ ਮਹਿ ਮੰਡਲ ਰਾਜ ਦਿਜੇ, ਨਹਿ ਏਕ ਕਮੰਡਲ ਹੀ ਕਰ ਮਾਂਹੀ।

ਕੈ ਤਨ ਮਾਂਹਿ ਪਟੰਬਰ ਦੈ, ਨਹਿ ਏਕ ਮ੍ਰਿਗੰਬਰ ਹੀ ਜਗ ਮਾਂਹੀ।

ਨੇ - ਹਾਟਕ ਧਾਮ ਨਿਵਾਸ ਦਿਜੈ, ਨਹਿ ਪਰਨ ਕੁਟੀ ਸੁਖ ਸੋਂ ਬਨ ਮਾਂਹੀ।

ਦੋਨਨ ਮੈਂ ਪ੍ਰਭੂ ਏਕ ਦਿਜੈ, ਸਭ ਹੀ ਫਲ ਤੇ ਪਦ ਪੰਕਜ ਮਾਂਹੀ॥੮॥

ਕੈ if, when ਮਹਿ in ਮੰਡਲ world ਰਾਜ rule ਦਿਜੇ given ਨਹਿ not ਏਕ one ਕਮੰਡਲ kamandali, a sadhu's waterpot ਹੀ indeed ਕਰ hand ਮਾਂਹੀ in। ਕੈ if ਤਨ body ਮਾਂਹਿ in ਪਟੰਬਰ silk clothes ਦੈ of ਨਹਿ not ਏਕ one ਮ੍ਰਿਗੰਬਰ deer skin ਹੀ also ਜਗ world ਮਾਂਹੀ in। ਹਾਟਕ beautiful ਧਾਮ house ਨਿਵਾਸ residence ਦਿਜੈ given ਨਹਿ not ਪਰਨ husbands of ਕੁਟੀ sādhu's residence ਸੁਖ happiness ਸੋਂ with ਬਨ jungle ਮਾਂਹੀ in। ਦੋਨਨ both ਮੈਂ in ਪ੍ਰਭੂ Master ਏਕ one ਦਿਜੈ given ਸਭ all ਹੀ also ਫਲ fruit ਤੇ your ਪਦ feet ਪੰਕਜ lotus ਮਾਂਹੀ in॥੮॥

- (O Bhagvān!) either give me the whole world as my kingdom, or put one sadhu's waterpot in my hand
- Either give me beautiful expensive silk garments to wear or give me one deer skin¹
- Either give me residence in a palace of gold. If not then give me a small hut made of leaves in the jungle, and I shall live there in happiness
- O Master! Either give me one of the two since residing only at your lotus feet exist all fruits of life.²

SVAIYA 9

ਸਵੈਯਾ

ਕੈ ਪੁਰ ਸੌਧ ਵਿਖੇ ਗਜ ਦੰਤ, ਪਲਘੰਨ ਮਾਹਿ ਸਵੇਂ ਜਗ ਮਾਂਹੀ।

ਕੈ ਬਨ ਕੇਰ ਵਿਖੇ ਤ੍ਰਿਨ ਕੋਮਲ, ਡਾਰ ਸਵੇਂ ਨ ਬਰੇਂ ਪੁਰ ਮਾਂਹੀ।

ਭੋਨ ਰੰਗੀਨ ਕੇ ਦੁਾਰ ਵਿਖੇ, ਭੱਟ ਗਾਇ ਕਬਿੱਤ ਕਿ ਮੋਹਿ ਜਗਾਂਹੀ।

ਨਾਤਰ ਪਰਨ ਕੁਟੀ ਤਟ ਪਾਦਪ, ਬੋਲਿ ਸਿਖੀ ਮੁਹਿ ਕੋ ਬਨ ਮਾਂਹੀ॥੯॥

1. Both the Kamandali and Mrigchhala are the traditional symbols and garments of sādhus who roam unafflicted by worldliness begging for alms.

2. ਜੋ ਮੰਗੀਐ ਸੋਈ ਪਾਈਐ ਨਿਧਾਰਾ ਆਧਾਰੁ॥ (ਅੰਗ ੪੭)

Whatever is requested of Parbrahm that we receive, That One is the support of the unsupported. (P. 47)

ਕੈ if ਪੁਰ city ਸੌਧ king's court ਵਿਖੇ sensory enjoyment ਗਜ elephant ਦੰਤ
teeth ਪਲਘੰਨ bed ਮਾਹਿ in ਸਵੇਂ sleep ਜਗ world ਮਾਂਹੀ in। ਕੈ if ਬਨ jungle ਕੇਰ
of ਵਿਖੇ sensory enjoyment ਤ੍ਰਿਨ grass ਕੋਮਲ softness ਡਾਰ put in ਸਵੇਂ
sleep ਨ ਨੋਤ ਬਰੋਂ big ਪੁਰ city ਮਾਂਹੀ in। ਭੋਨ home ਰੰਗੀਨ coloured ਕੇ of ਦੁਾਰ
door ਵਿਖੇ sensory enjoyment ਭੱਟ poet ਗਾਇ sings ਕਬਿੱਤ verse ਕਿ of
ਮੋਹਿ I-ness, ego ਜਗਾਂਹੀ arouse। ਨਾਤਰ not from ਪਰਨ husbands ਕੁਟੀ
residence ਤਟ bank (of river) ਪਾਦਪ tree ਬੋਲਿ shout, say ਸਿਖੀ peacock
ਮੁਹਿ me ਕੋ of ਬਨ jungle ਮਾਂਹੀ in ॥੯॥

- Either give me so much wealth that I may stay in a palace in the city, sleeping on carved ivory beds
- Or make me a detached sādḥū who lives in the jungle with soft grass for a bed, never again to enter the city
- May my riches be with such splendour that I have beautiful (carved and bejewelled) doors on my residential palace, inhabited with poets who wake me with their arousing poetry
- Or put me in a hut beside a tree on the bank of a river where peacocks awake me with their call.

Commentary

It is worth noting that the author is mirroring the two-fold aspect of Rām avatār as narrated in the Rāmāyan. On the one hand Sri Rām Chander is a beautiful King of an equally beautiful empire, surrounded by the epitome of material wealth. Likewise Sri Rām Chander represents the perfect sādḥū residing in the jungle, unaffected by adverse events, visiting and lauding the great Rishis and their numerous hermitages during his travels. This quality is also celebrated by Bhai Gurdās when writing of Sri Rām Chander.

SVAIYA 10

ਸਵੈਯਾ

ਕੰਜ ਪ੍ਰਭਾ ਦ੍ਰਿਗ ਚੰਦ੍ਰ ਮੁਖੀ, ਗਜ ਗਾਮਨਿ ਨਾਰਿ ਦਿਜੇ ਘਰ ਮਾਂਹੀ।
ਨਾਤਰ ਸ਼ਾਂਤਿ ਬਧੂ ਅਤਿ ਸੁੰਦਰ, ਰਾਮ ਦਿਜੇ ਹਮਰੇ ਊਰ ਮਾਂਹੀ।

(85)

ਕੈ ਘਰ ਮਾਹਿ ਸੁ ਭੂਤ ਦਿਜੇ, ਕਿ ਵਿਭੂਤਿ ਦਿਜੇ ਜੋ ਮਲੋਂ ਤਨ ਮਾਂਗੀ।

ਕੈ ਘਰ ਮਾਹਿ ਨਿਵਾਸ ਕਰੋਂ, ਕਿ ਫਿਰੋਂ ਜਗ ਦੇਵਨਦੀ ਤਟ ਮਾਂਗੀ॥੧੦॥

ਕੰਜ kaul flower ਪ੍ਰਭਾ beautiful, splendour ਦ੍ਰਿਗ see ਚੰਦ੍ਰ moon ਮੁਖੀ faced
ਗਜ elephant ਗਾਮਨਿ movement ਨਾਰਿ woman ਦਿਜੇ given ਘਰ home ਮਾਂਗੀ
in। ਨਾਤਰ not from ਸ਼ਾਂਤਿ peace ਬਧੁ woman ਅਤਿ and ਸੁੰਦਰ beautiful ਰਾਮ
Rām ਦਿਜੇ given ਹਮਰੇ our ਉਰ heart ਮਾਂਗੀ in। ਕੈ if ਘਰ house ਮਾਹਿ in ਸੁ that
ਭੂਤ all elements ਦਿਜੇ given ਕਿ of ਵਿਭੂਤਿ ashes ਦਿਜੇ given ਜੋ if ਮਲੋਂ stains
ਤਨ body ਮਾਂਗੀ in। ਕੈ if ਘਰ house ਮਾਹਿ in ਨਿਵਾਸ residence ਕਰੋਂ do ਕਿ of
ਫਿਰੋਂ then ਜਗ then ਦੇਵਨਦੀ the Ganga ਤਟ bank of ਮਾਂਗੀ in ॥੧੦॥

- (If I am to marry then) give me an attractive wife whose eyes hold the splendour of the kaul flower, with a face like the moon and whose walk is as graceful as that of an elephant
- O Rām! Give my heart a beautiful woman who has a peaceful disposition
- Either give me all sorts of wealth in my house, or give me only ashes that I may rub over my entire body as a sādhu
- As my residence either give me a grand house or the bank of the Ganga to wander on as a sādhu.

SVAIYA 11

ਸਵੈਯਾ

ਕੈ ਖੜਗਾਗਰ ਦੰਤ ਦਲੋਂ, ਕਟ ਕੈ ਬਨ ਵਾਸ ਦਯਾ ਉਰ ਮਾਂਗੀ।

ਕੈ ਮਣਿ ਮਾਲ ਦਿਜੇ ਉਰ ਮੈਂ, ਨਹਿ ਰਾਮ ਦਿਜੇ ਜਪਨੀ ਕਰ ਮਾਂਗੀ।

ਕੈ ਜਗ ਭੀਖ ਅਹਾਰ ਕਰੋਂ, ਕਿ ਦਿਵੋਂ ਜਨ ਬਾਂਛਤ ਹੀ ਛਿਤ ਮਾਂਗੀ।

ਕੈ ਜਸ ਸੋਂ ਸਭ ਭੂਮਿ ਭਰੋਂ, ਨਹਿ ਜਾਇ ਬਸੋਂ ਹਰਿ ਤੇ ਪੁਰ ਮਾਂਗੀ॥੧੧॥

ਕੈ if ਖੜਗਾਗਰ in front of sword ਦੰਤ demons ਦਲੋਂ thresh ਕਟ cut ਕੈ of
ਬਨ jungle ਵਾਸ residence ਦਯਾ compassion ਉਰ heart ਮਾਂਗੀ in। ਕੈ if ਮਣਿ
jewels ਮਾਲ rosary ਦਿਜੇ given ਉਰ heart ਮੈਂ in ਨਹਿ not ਰਾਮ Rām ਦਿਜੇ
given ਜਪਨੀ repeated utterance mala, rosary ਕਰ do ਮਾਂਗੀ in। ਕੈ if ਜਗ
world ਭੀਖ alms, charity ਅਹਾਰ food ਕਰੋਂ do ਕਿ of ਦਿਵੋਂ give ਜਨ person
ਬਾਂਛਤ request ਹੀ also ਛਿਤ earth (material) ਮਾਂਗੀ in। ਕੈ if ਜਸ fame ਸੋਂ

with ਸਭ all ਭੂਮਿ earth ਭਰੋਂ abundant ਨਹਿ not ਜਾਇ goes ਬਸੋਂ dwell ਹਰਿ
Hari ਤੇ your ਪੁਰ place ਮਾਂਗੀ in ॥੧੧॥

- Either give me the strength to annihilate the opposing enemy with my sword, or give me so much compassion that I go to live in the jungle
- Either give me so much wealth that I can wear a necklace of jewel (mani) stones, or give me a rosary¹ which I can hold in my hand
- Either let me become a sādḥū and beg for food (bhikh) in this world or fill my fields with such abundance that I can give it to others as and when they request
- Either give me so much splendour and fame that the whole world fills with this very splendour, or let me reside in your place (Baikunth²) O Hari.

SVAIYA 12

ਸਵੈਯਾ ਨਾਤੀ ਹਾਜ਼

ਜੋਗ ਦਿਜੇ ਕਿ ਦਿਜੇ ਘਰ ਭੋਗ ਕਿ ਨੀਤਿ ਦਿਜੇ ਕਿ ਅਤੀਤ ਬਨਾਹੀ।
ਦਾਸਨ ਕੋ ਗਨ ਮੋਹ ਦਿਜੇ ਨਹਿ ਆਪਨ ਦਾਸ ਕਿਜੇ ਜਗ ਮਾਂਗੀ।
ਕੈ ਮਣਿ ਹੇਮ ਵਿਮਾਨ ਦਿਜੇ ਨਹਿ ਨਾਮ ਦਿਜੇ ਹਮਰੇ ਉਰ ਮਾਂਗੀ।
ਦੋਨਨ ਮੈਂ ਪ੍ਰਭ ਏਕ ਦਿਜੇ ਅਬ ਢੀਲ ਬਨੇ ਨਹਿ ਤੇ ਉਰ ਮਾਂਗੀ॥੧੨॥

ਜੋਗ method of union, an order ਦਿਜੇ given ਕਿ of ਦਿਜੇ given ਘਰ home ਭੋਗ substance, use of material things ਕਿ of ਨੀਤਿ moral conduct, way of doing things ਦਿਜੇ given ਕਿ of ਅਤੀਤ sadhu ਬਨਾਹੀ make। ਦਾਸਨ servant, slave ਕੋ of ਗਨ great ਮੋਹ my ਦਿਜੇ given ਨਹਿ not ਆਪਨ your ਦਾਸ slave, servant ਕਿਜੇ do ਜਗ world ਮਾਂਗੀ in। ਕੈ if ਮਣਿ jewel ਹੇਮ beautiful ਵਿਮਾਨ chariot ਦਿਜੇ given ਨਹਿ not ਨਾਮ Name (essence of God) ਦਿਜੇ given ਹਮਰੇ our, we ਉਰ heart ਮਾਂਗੀ in। ਦੋਨਨ both ਮੈਂ in ਪ੍ਰਭ Prabh, Parmātma ਏਕ one ਦਿਜੇ give ਅਬ now ਢੀਲ delay ਬਨੇ as if ਨਹਿ not ਤੇ your ਉਰ heart ਮਾਂਗੀ in ॥੧੨॥

1. ਮਾਲਾ A rosary consisting of 108 beads representing the 108 Upanishads which is another symbolic garment of a sādḥū.
2. ਬੈਕੁੰਠ Baikunth - the name of the paradise or heaven of Visnu. The term is also used in Gurbani to refer to the state in which one is with Pārbrāhm.

- Either give me the boon of beautiful objects within my house or instead make me a sādḥū of great moral conduct
- Either give me many servants or allow me to be your servant in this world
- Either give me a beautiful chariot adorned with jewels, or that I may never even step on such things, and instead remember your name in my heart alone
- If you are going to give me one or the other then do not delay so that this unbearable indecision disappears.

Commentary

This extensive section contrasting great wealth and beauty with the lifestyle of a sādḥū is perhaps a deliberate depiction of that which is commonly viewed as the worthy culmination of the 'four goals of human life'; dharma, following one's personal and social rules as stipulated by society; artha, acquiring wealth; kam, fulfilling life's desires; and moksh or liberation from the cycle of birth and rebirth. Furthermore, when the author requests these things of Pārbrahm, arguably he is speaking on behalf of the human condition in which the antahkaran¹ holds the two conflicting drives of the desire for oneness and the desire for individuality. Bhai Gurdās narrates of the Gurmukh's approach to the four goals of life :

ਚਾਰ ਪਦਾਰਥ ਸਗਲ ਫਲ ਲਖ ਲੋਭ ਉਭਾਰਾ।

ਗੁਰ ਸਿਖ ਪੋਹ ਨ ਹੰਘਨੀ ਸਾਧ ਸੰਗਿ ਉਧਾਰਾ ॥੪॥

The four wealths, all fruits, tens of thousands of desirous things

The Sikh of the Guru is not loosened by the influence of such things, for through saintly company they are saved

1. Antahkaran meaning internal organ, see glossary.

ਜਾਨੁ ਭੁਜਾ ਕਟ ਕੇਹਰ ਕੇ, ਸਮ ਕੰਜ ਪ੍ਰਭਾ ਦ੍ਰਿਗ ਹੈਂ ਮਦ ਮਾਤੇ ।
ਕੋਟ ਸੁਰਾਂਗਨ ਨਾਚਤ ਹੈਂ, ਅਰੁ ਗੰਧ੍ਰਬ ਆਇ ਸਭੇ ਪੁਰ ਗਾਤੇ ।
ਭੋਨ ਭੰਡਾਰ ਅਪਾਰ ਭਰੇ ਧਨ, ਯਾ ਬਿਧ ਆਪ ਰਚੀ ਸੁ ਬਿਧਾਤੇ ।
ਯੋ ਬਿਧਿ ਯਾਹਿ ਭਈ ਤੁ ਕਹਾ, ਜਬ ਜਾਨਕੀ ਨਾਥ ਕੇ ਰੰਗਿ ਨ ਰਾਤੇ ॥੧੩॥

ਜਾਨੁ legs ਭੁਜਾ arms ਕਟ waist ਕੇਹਰ lion ਕੇ of ਸਮ equal ਕੰਜ kaul flower
ਪ੍ਰਭਾ elegance, splendour ਦ੍ਰਿਗ eyes ਹੈਂ is ਮਦ intoxication ਮਾਤੇ sensual
enjoyment। ਕੋਟ crore¹ of ਸੁਰਾਂਗਨ Dev lok, plane of gods and goddesses
ਨਾਚਤ dancing ਹੈਂ is ਅਰੁ and ਗੰਧ੍ਰਬ Gandhrab, the musicians of the gods
ਆਇ came ਸਭੇ all ਪੁਰ place, city ਗਾਤੇ singing। ਭੋਨ house ਭੰਡਾਰ treasury
ਅਪਾਰ unlimited ਭਰੇ filled ਧਨ great ਯਾ this ਬਿਧ conduct, way of doing
things ਆਪ your ਰਚੀ made ਸੁ that ਬਿਧਾਤੇ Brahma, creator of the
world। ਯੋ this ਬਿਧਿ way of doing things ਯਾਹਿ this ਭਈ is ਤੁ that ਕਹਾ
where, how ਜਬ when ਜਾਨਕੀ Raja Janak's daughter, Sitā ਨਾਥ Sri Rām
Chander ਕੇ of ਰੰਗਿ in colour, love ਨ not ਰਾਤੇ meet ॥੧੩॥

- If it be so, make me elegant with arms, legs and body like a lion, and my eyes intoxicating like kaul flowers
- Make millions of gods and goddesses come to my court to sing and dance, and let the devotional singers of the gods² come sing
- May my treasury of wealth be unlimited as though Brahma has it created in just this way
- Even if all this were to happen, for what, when one is not submerged in the love of Sitā's Lord (Sri Rām Chander) the Master?

Commentary

The epitome of absorption in love and devotion

1. ਕ੍ਰੋਰ Crore - Ten million
2. ਗੰਧ੍ਰਬ or Gandhrav - the name of a class of celestial musicians and singers who are the sons of Kashyap, by his wife Arishta. Gandharvi, his daughter is the mother of horses. They reside in the plane of Gandharvlok. Likewise an upaveda of the Samveda is named the Gandharveda since it describes the science of music, dance and drama.

for the Lord, the very perfection of bhagti is Sitā. Her example is implied here, for her love for that 'Lord' is undying and immaculate. The perfection of human love is the complete submission and self abnegation in the face of divine beauty. It is said of certain Sufi Pīrs that they advised disciples to first experience intense human love, for without having done so how could they possibly expect to recognise and intensify divine love? The Guru similarly abridges both love and devotion stating;

ਹਰਿ ਭਗਤਿ ਹਰਿ ਕਾ ਪਿਆਰੁ ਹੈ ਜੇ ਗੁਰਮੁਖਿ ਕਰੇ ਬੀਚਾਰੁ ॥ (ਅੰਗ ੨੮)

Devotion to the Lord is love for the Lord. The Gurmukh reflects deeply and contemplates (P. 28)

The author has used Sitā's example to advise reflection upon her devotion and actions as narrated within the Rāmāyan. Another equally potent example of uncontrollable, maddening, amorous devotion are the gopis, of which Krishna states in the Bhāgavat Purāna. 'Thus these women's minds are preoccupied with attachment to me, knowing neither themselves, this world nor the other world'. As posed in the introduction, Sitā and Rām are interrelated as the form and its expression, intertwined in rapturous union.

SVAIYA 14

ਸਵੈਯਾ

ਹੇਮ ਗਲੇ ਅਰੁ ਸੀਸ ਉਤੰਸ, ਉਠਾਇ ਸੁ ਪਾਦ ਮਹਾਂ ਹਿਨਨਾਤੇ ।

ਕੋਟ ਤੁਰੰਗ ਕੁਰੰਗ ਸੇ ਕੁਦਤ, ਦੌਰ ਪ੍ਰਭੰਜਨ ਕੋ ਜਿਨ ਜਾਤੇ ।

ਦਿੱਗਜ ਸੇ ਗਜ ਭੌਨ ਦੁਆਰ, ਸੁ ਝੁਲਤ ਹੈ ਮਦਰਾ ਮਦ ਮਾਤੇ ।

ਯੋ ਬਿਧਿ ਯਾਹਿ ਭਈ ਤੁ ਕਹਾ, ਜਬ ਜਾਨਕੀ ਨਾਥ ਕੇ ਰੰਗਿ ਨ ਰਾਤੇ ॥੧੪॥

ਹੇਮ beautiful ਗਲੇ neck ਅਰੁ and ਸੀਸ head ਉਤੰਸ jewel of crown ਉਠਾਇ up ਸੁ that ਪਾਦ foot ਮਹਾਂ greatness ਹਿਨਨਾਤੇ neighing, whinning। ਕੋਟ Crore of ਤੁਰੰਗ horses ਕੁਰੰਗ deers ਸੇ like ਕੁਦਤ leaped ਦੌਰ ran ਪ੍ਰਭੰਜਨ air, wind ਕੋ of ਜਿਨ that

ਜਾਤੇ goes। ਦਿੱਗਜ cosmic elephant' ਸੇ like ਗਜ elephant ਭੋਨ house ਦੁਆਰ door
ਸੁ that ਝੁਲਤ swinging ਹੈਂ is ਮਦਰਾ intoxicant ਮਦ enjoyment, intoxicated ਮਾਤੇ
pleasure। ਜੋ ਬਿਧਿ ਯਾਹਿ ਭਈ ਤੁ ਕਹਾ ਜਬ ਜਾਨਕੀ ਨਾਥ ਕੇ ਰੰਗਿ ਨ ਰਾਤੇ see
svaiya 13॥੧੪॥

- (Even if you have) chains of gold on your neck, a jewelled crown on your head and with neighing, bucking horses
- (Even if you have) millions of horses that leap like deer and make the wind itself look slow
- (Even) the huge elephants in front of the royal palace swing as if they are intoxicated
- Even if all this were to happen, for what, when one is not submerged in the love of Sitā's Lord (Sri Rām Chander) the Master?

SVAIYA 15

ਸਵੈਯਾ

ਕੋਟਕ ਬਿੰਜਨ ਹਾਟਕ ਭਾਂਜਨ, ਡਾਰਿ ਸੁ ਸੌਂਧ ਬਿਖੇ ਮਿਲਿ ਖਾਤੇ।

ਭੂਪ ਜਿਤੇ ਭਵਮੰਡਲ ਕੇ, ਪੁਨ ਹੋਹਿ ਰਬੀ ਸੁ ਜਿਨੇ ਪੁਰ ਸਾਤੇ।

ਔਰਨ ਛੱਤ੍ਰ ਉਤਾਰਿ ਭਲੀ ਬਿਧਿ, ਆਪਨ ਸੀਸਿ ਸੁ ਛੱਤ੍ਰ ਫਿਰਾਤੇ।

ਜੋ ਬਿਧਿ ਯਾਹਿ ਭਈ ਤੁ ਕਹਾ, ਜਬ ਜਾਨਕੀ ਨਾਥ ਕੇ ਰੰਗਿ ਨ ਰਾਤੇ॥੧੫॥

ਕੋਟਕ crores ਬਿੰਜਨ food ਹਾਟਕ beautiful ਭਾਂਜਨ utensils ਡਾਰਿ gets ਸੁ that ਸੌਂਧ
house ਬਿਖੇ sensory enjoyment ਮਿਲਿ meet with ਖਾਤੇ satisfaction,
consideration। ਭੂਪ Kings ਜਿਤੇ whom ਭਵ worldly existence ਭਵਮੰਡਲ ocean
of existence ਕੇ of ਪੁਨ then ਹੋਹਿ happens ਰਬੀ charioteer ਸੁ that ਜਿਨੇ whom
ਪੁਰ place, city ਸਾਤੇ 7-fold। ਔਰਨ also ਛੱਤ੍ਰ royal awning, sadhu's residence
ਉਤਾਰਿ advantage of ਭਲੀ happiness ਬਿਧਿ way of doing things ਆਪਨ
your ਸੀਸਿ head ਸੁ that ਛੱਤ੍ਰ royal awning ਫਿਰਾਤੇ roamed around with। ਜੋ
ਬਿਧਿ ਯਾਹਿ ਭਈ ਤੁ ਕਹਾ ਜਬ ਜਾਨਕੀ ਨਾਥ ਕੇ ਰੰਗਿ ਨ ਰਾਤੇ see svaiya 13 ॥੧੫॥

1. ਦਿੱਗਜ or Digaj denoting any of the eight elephants said to support the earth at eight different points of the compass. Their names are respectively Anjan, Sarvbhom, Vāman, Kumud, Pushpdant, Pundrīk, Airāvat, and Supratīk. Likewise in the nether world another four digaj exist : bhadra, mahapadma, saumanas and virupāksh.

- (Even if) one enjoys millions of tasty dishes served in beautiful utensils
- (Even if) one becomes the King of the world and with chariot has conquered cities over seven-fold
- (Even if) one possesses the awning of royalty and roams around
- Even if all this were to happen, for what, when one is not submerged in the love of Sitā's Lord (Sri Rām Chander) the Master?

SVAIYA 16

ਸਵੈਯਾ

ਬੈਠਿ ਬਧੂ ਕੁਚ ਕੁੰਕਮ ਕੇ, ਸਰ ਤੀਖਨ ਸੋਂ ਜੁ ਕਰੇ ਜਗ ਹਾਤੇ ।
ਆਪ ਸਮਾਨ ਜਨੇ ਸੁਤ ਸੁੰਦਰ, ਯਾ ਜਗ ਝੰਡਨ ਝੰਡ ਸੁਹਾਤੇ ।
ਬੀਰ ਤਥਾ ਗੁਣਵਾਨ ਮਹਾਂ, ਪੁਨ ਮਾਤ ਪਿਤਾ ਸੁਖ ਮੈਂ ਲਲਚਾਤੇ ।
ਯੋ ਬਿਧਿ ਯਾਹਿ ਭਈ ਤੂ ਕਹਾ, ਜਬ ਜਾਨਕੀ ਨਾਥ ਕੇ ਰੰਗ ਨ ਰਾਤੇ ॥੧੬॥

ਬੈਠਿ sit ਬਧੂ women's ਕੁਚ breast ਕੁੰਕਮ saffron powder ਕੇ of ਸਰ arrow ਤੀਖਨ sharp ਸੋਂ with ਜੁ that ਕਰੇ do ਜਗ world ਹਾਤੇ destroy। ਆਪ you ਸਮਾਨ equal quantity ਜਨੇ births, ਸੁਤ sons ਸੁੰਦਰ handsome, beautiful ਯਾ this ਜਗ world ਝੰਡਨ ਝੰਡ group of groups, crowd of crowds ਸੁਹਾਤੇ beautiful of। ਬੀਰ warrior ਤਥਾ of such ਗੁਣਵਾਨ knowledgable one, one endowed with virtuous qualities ਮਹਾਂ great ਪੁਨ then ਮਾਤ mother ਪਿਤਾ father ਸੁਖ happiness ਮੈਂ in ਲਲਚਾਤੇ desired। ਯੋ ਬਿਧਿ ਯਾਹਿ ਭਈ ਤੂ ਕਹਾ ਜਬ ਜਾਨਕੀ ਨਾਥ ਕੇ ਰੰਗ ਨ ਰਾਤੇ see svaiya 13 ॥੧੬॥

- While sitting in their homes, women applied *chandan* and *kesar* on their breasts to shape them, with which they could destroy the whole world¹
- Equally they themselves have given birth to handsome sons, more handsome than crowds upon crowds

1. The reference to the ability of feminine physique to cause destructiveness no doubt refers to the violent behaviour of men when driven by lust, which of course the Rāmāyan contains a classic example with Rāvan.

- Such mothers and fathers desire happiness to arise through their virtuous and powerful sons
- Even if all this were to happen, for what, when one is not submerged in the love of Sitā's Lord (Sri Rām Chander) the Master?

SVAIYA 17

ਸਵੈਯਾ

ਜਿਨ ਕੇ ਰਥ ਨੇਮ ਦਰਾਰਨ ਤੇ, ਸਤ ਸਾਗਰ ਹੈਂ ਅਬ ਲੋ ਜਗ ਮਾਂਗੀ।
ਜਿਨਿ ਚਾਪਨ ਗੋਸ਼ਨ ਕੇ ਬਲ ਤੇ ਸਭ ਸੈਲ ਬਟੋਰ ਧਰੇ ਧਰ ਮਾਂਗੀ।
ਸੁਰਰਾਜ ਡਰੇ ਜਿਨ ਕੇ ਬਲ ਤੇ, ਯਮਰਾਜ ਜਿਤੇ ਜਿਹ ਨੇ ਜਗ ਮਾਂਗੀ। - ਗਾਏ। ਜਪਨਾਥ
ਮਨ ਤੇ ਜਗ ਭੀਤਰਿ ਨਾਹਿ ਰਹੇ, ਅਬ ਔਰ ਰਹੇ ਕਹੁ ਕੋ ਜਗ ਮਾਂਗੀ॥੧੭॥

ਜਿਨ whom ਕੇ of ਰਥ chariot ਨੇਮ rule ਦਰਾਰਨ cracks, faults ਤੇ with ਸਤ ਸਾਗਰ seven oceans ਹੈਂ is ਅਬ now ਲੋ until ਜਗ world ਮਾਂਗੀ in। ਜਿਨਿ whom ਚਾਪਨ bow ਗੋਸ਼ਨ arrow ਕੇ of ਬਲ strength, power ਤੇ with ਸਭ all ਸੈਲ mountain ਬਟੋਰ put together ਧਰੇ placed, put ਧਰ earth (material) ਮਾਂਗੀ in। ਸੁਰਰਾਜ Inder, king of the gods ਡਰੇ fears ਜਿਨ whom ਕੇ of ਬਲ strength ਤੇ of ਯਮਰਾਜ Yamraj, king of death ਜਿਤੇ all those ਜਿਹ which ਨੇ of ਜਗ world ਮਾਂਗੀ in। ਮਨ mind ਤੇ this ਜਗ world ਭੀਤਰਿ in ਨਾਹਿ not ਰਹੇ reside ਅਬ now ਔਰ more ਰਹੇ remain ਕਹੁ explain, narrate ਕੋ who ਜਗ world ਮਾਂਗੀ in ॥੧੭॥

- The one with the wheels of his chariot created the seven oceans
- The one who with bow, arrow and strength brought all the mountains together on this earth
- Even Indar¹ was scared of this strength, alongwith Yamraj² and others who existed in this world

1. ਸੁਰਰਾਜ or Indar is the king of the gods. He is lord of the skies and rules Dishpāl.

2. ਯਮਰਾਜ or Yamraj is the king of the dead with whom the departed dwell. He rules over the southern portion of Dishpāl. A departed soul is said to go to abide in the lower regions. In the Kālīchi, the judgement hall of Yam, the recorder of deeds, Chitragupt, reads out the account from the register termed the Agradandhani after which a sentence is given. The soul then either is sent above to the heavens, below to one of the twenty one hells or back to earth in another mortal form.

- O mind, there are even many more who do not reside in this world whom more can be spoken of.

Commentary

In accordance with the doctrinal stance presented by the Guru, due to this affliction by fear and death, the ruler of the devtās himself Indar, along with the other gods and goddesses are considered as relatively weak and powerless. The devtās exist as beings dwelling in the realm of devlok, plagued by similar emotional afflictions, whose function is to serve Pārbrahm and to assist those aspirants who seek boons. As such for the Gursikh appropriating them when aspiring for oneness with Hari, it is relatively useless considering that they themselves are without that highest quality. In specific arts and sciences however, the relevant devtā is invoked and honoured. This is found in mangalacharns in samprdāya literature such as Saraswati in Kavi Santokh Singh's 'Garab Ganjni Tika' for she represents the embodiment of wisdom and learning, in some granths Ganesh to dispel obstacles, and Hanuman or Garrura within higher forms of shastar vidya in recognition of their warrior qualities.

SVAIYA 18

ਸਵੈਯਾ

ਦਸ ਚਾਰ ਸੁ ਭੋਨ ਰਚੇ ਜਿਨ ਕੇ, ਇਕ ਆਹਿ ਬਲੀ ਭਵਮੰਡਲ ਮਾਂਹੀ।
 ਜਿਨ ਕੇ ਦਸ ਚਾਰ ਸੁ ਭੋਨ ਬਲੀ ਇਕ ਤਯਾਗ ਗਏ ਤ੍ਰਿਣ ਜੌਂ ਧਰ ਮਾਂਹੀ।
 ਦਸ ਚਾਰ ਸੁ ਭੋਨ ਕੁ ਭੋਗਤ ਹੈ, ਇਕ ਏਕਹਿ ਰਾਜ ਕਰੇ ਜਗ ਮਾਂਹੀ।
 ਦਸ ਬੀਸਕ ਗ੍ਰਾਮ ਕੁ ਰਾਜ ਲਹੇ, ਨਰ ਕੌਂ ਗਰਬੈ ਅਪਨੇ ਉਰ ਮਾਂਹੀ॥੧੮॥

ਦਸ 10 ਚਾਰ 4, 14 referring to the 14 planes ਸੁ that ਭੋਨ house ਰਚੇ made ਜਿਨ whom ਕੇ of ਇਕ one ਆਹਿ is ਬਲੀ powerful ਭਵਮੰਡਲ cycle of existence, world ਮਾਂਹੀ in । ਜਿਨ whose ਕੇ of ਦਸ ਚਾਰ 14 ਸੁ that ਭੋਨ house ਬਲੀ powerful ਇਕ one ਤਯਾਗ renounce ਗਏ happened ਤ੍ਰਿਣ grass ਜੌਂ life ਧਰ earth (material) ਮਾਂਹੀ in। ਦਸ ਚਾਰ 14 ਸੁ that ਭੋਨ house ਕੁ of ਭੋਗਤ

enjoyment of ਹੈ is ਇਕ one ਏਕਹਿ of one ਰਾਜ order ਕਰੇ do ਜਗ world ਮਾਂਹੀ
in। ਦਸ 10 ਬੀਸਕ 20 ਗ੍ਰਾਮ villages ਕੁ of ਰਾਜ order ਲਹੇ take of, remove ਨਰ
man ਕੜੋਂ who ਗਰਬੈ arrogance ਅਪਨੇ your ਉਰ heart ਮਾਂਹੀ in ॥੧੮॥

- There have existed many mighty powerful ones who have ruled the fourteen worlds¹
- Those who have conquered all fourteen worlds have yet relinquished it as nothing more than grass, earth and life (of little worth) and instead renounced the world
- There have been those who have enjoyed the fourteen areas as one in this world
- Yet the one who removes the arrogance from his heart rules countless more².

DOHRA 19

ਦੋਹਰਾ॥

ਰੇ ਮਨ ਚੰਚਲ ਤੂੰ ਸਦਾ ਭਜੜੋ ਨ ਹਰਿ ਨਾਮ।

ਰਹੜੇ ਵਿਸ਼ੇ ਲਪਟੰਤ ਹੀ, ਜੈ ਹੈਂ ਜਮ ਕੇ ਧਾਮ॥੧੯॥

ਰੇ Oh ਮਨ mind ਚੰਚਲ unstable, flickering ਤੂੰ you ਸਦਾ ever ਭਜੜੋ remember
ਨ not ਹਰਿ Hari ਨਾਮ Name । ਰਹੜੇ remains ਵਿਸ਼ੇ materialism, illness ਲਪਟੰਤ
drowned ਹੀ also, ਜੈ go to ਹੈਂ is ਜਮ death ਕੇ of ਧਾਮ house॥੧੯॥

- O mind you have always remained unstable and have never remembered God's name
- You have drowned in the materialism of worldliness and will go to Yamraj's hall of death.

1. 14 lokas - According to the *Puranas* the universe can be divided initially into three being *svarg* (heaven, gods domain), *martya lok* (material world) and *patal* (nether region). However there are also the 14 lokas of which seven are above, seven below. The lokas above are *svarglok*, *bhuvarek*, *bhoolok*, *satylok*, *tapalok*, *janlok* and *moharek* whereas the seven nether regions are *atal*, *vital*, *talatal*, *rasatal*, *mahatal*, and *sutal*.

2. Sri Kabir mimics the essence of this salok in Rāg Sorath :

ਮਨ ਦਸ ਨਾਜੁ ਟਕਾ ਚਾਰਿ ਗਾਂਠੀ ਐਡੋ ਟੇਢੋ ਜਾਤੁ। (ਅੰਗ ੧੨੫੧)

O mind with ten weights of grain and a few coins in your pocket you are so puffed up with pride (P. 1251)

ਸਵੈਯਾ

ਧਨ ਈਸ ਦਯੋ ਜਗ ਭੀਤਰਿ ਜੋ, ਬਿਨ ਬੁੱਧਿ ਗਏ ਨ ਕਛੁ ਫਲ ਪਾਏ ।
 ਸੁਭ ਸੰਤਨ ਕੀ ਨਹਿ ਸੇਵ ਕਰੀ, ਅਰੁ ਬਿਪ੍ਰਨ ਤੇ ਨਹਿ ਯੱਗ ਕਰਾਏ ।
 ਨਹਿ ਕੂਪ ਖਨੇ ਜਲ ਹੇਤ ਕਬੀ, ਧਰ ਭੀਤਰਿ ਨ ਜਲ ਤਾਲ ਬਨਾਏ ।
 ਬਲ ਹੀਨਨ ਕੋ ਦੁਖ ਦਾਨ ਦਏ, ਨਹਿ ਦੀਨਨ ਕੇ ਦੁਖ ਦੂਰਿ ਮਿਟਾਏ ॥੨੦॥

ਧਨ great ਈਸ God ਦਯੋ given ਜਗ world ਭੀਤਰਿ in ਜੋ whom ਬਿਨ without ਬੁੱਧਿ wisdom ਗਏ goes ਨ not ਕਛੁ some ਫਲ fruit ਪਾਏ gets । ਸੁਭ good ਸੰਤਨ sādhus, saints, knowers of God ਕੀ of ਨਹਿ not ਸੇਵ serve ਕਰੀ do ਅਰੁ and ਬਿਪ੍ਰਨ Brahmins ਤੇ of ਨਹਿ not ਯੱਗ sacrifice, havan, ceremonial fire ritual conducted by Brahmins ਕਰਾਏ do । ਨਹਿ not ਕੂਪ well ਖਨੇ dig, construct ਜਲ water ਹੇਤ for the sake of ਕਬੀ some ਧਰ earth (material) ਭੀਤਰਿ in ਨ no ਜਲ water ਤਾਲ pond ਬਨਾਏ make । ਬਲ strength, power ਹੀਨਨ without ਕੋ of ਦੁਖ pain, suffering ਦਾਨ giver, charity ਦਏ of ਨਹਿ no ਦੀਨਨ poverty ਕੇ of ਦੁਖ sadness, pain ਦੂਰਿ far away ਮਿਟਾਏ destroy ॥੨੦॥

- That great God always gives in this world, but the one without wisdom receives no fruit
- You did not look after the Rishis who sit, eat and talk goodness, nor did you have any sacred rituals performed by Brahmin priests
- You did not dig any wells for others, nor ponds for the thirsty
- You did not give charity to the impoverished, but caused pain and suffering, failing to remove the pain of the poor.

Commentary

Through a series of negations the author expresses how essential compassion and mindfulness are as fundamental components of one's practice. Again, it is through implementation of vivek and a stepping out of 'I-amness' that one facilitates the comprehension and practice of compassion. When one recognises the essential nature of the metaphysical reality, one sees Pārbrāhm alone residing everywhere. The Guru teaches :

ਵਾ ਵੈਰੁ ਨ ਕਰੀਐ ਕਾਹੂ । ਘਟ ਘਟ ਅੰਤਰਿ ਬ੍ਰਹਮ ਸਮਾਹੂ ॥ (ਅੰਗ ੨੫੯)

Bear not enmity to anyone, in each and every heart alone Brahman resides (P. 259)

When one has correctly comprehended the Guru's teaching compassion arises recognising the essential oneness of Pārbrahm, or as the Guru states :

ਸਭ ਮਹਿ ਜੋਤਿ ਜੋਤਿ ਹੈ ਸੋਇ (ਅੰਗ ੧੩)

All are within that Light, that Light is (within) that One(P. 13)

Bhai Nand Lal Goya echoes the same realisation in his Diwan :

ਹਰ ਤਰਫ਼ ਦੀਦਾਰ ਔਮਾ ਦੀਦਾ-ਇ ਬੀਨਾ ਕੁਜਾਸਤ ।

ਹਰ ਕੁਜਾ ਤੂਰ ਅਸਤ ਹਰ ਸੁ ਸੋਲਾ-ਇ ਅਨਵਾਰ ਹਸਤ॥

He is to be seen everywhere, but where is the eye that can see Him?

On all sides, there is the lightening struck Toor, and all around the flames alight

It is therefore impossible for the one who has transcended the five thieves to act in any other way apart from compassionately.

Later in the text when Pandit Gulāb Singh teaches specifically about compassion he uses the word 'karuna'. The term is commonly found in adhyatmic literature perhaps due to the influence of Patānjali's Yogasutram in which the term is used as an essential requirement of yogic practice. Yogasutram recommends the yogi cultivate the following : maitri (friendliness), karunā (compassion), muditā (joy) and upekshā (indifference)¹. It is then not surprising that Pandit Gulāb Singh later categorises the philanthropist as a form of renunciate,

1. Sūtra 1.33

ਮੈਤ੍ਰੀਕਰੁਣਾਮੁਦਿਤਾਉਪੇਕਸ਼ਾਣਾਮੰ ਸੁਖਦੁਖ ਪੁਨਯਾਪੁਨਯਵਿਸ਼ਯਾਣਾਮੰ ਭਾਵਨਾਤਸ਼ਿਚਤਪ੍ਰਸਾਦਨਮ ॥
Developing the qualities of friendliness, compassion, joyfulness, and indifference toward those happy, those suffering, those of virtue and those without, the mind is pleasingly clear.

along with the warrior and the sādḥū. This three-fold definition of renunciation has strong parallels to what is traditionally held to be orders instigated by the tenth Guru. Insisting upon compassionate service is an axiomatic practice among Sikhs. Likewise among Nirmala sādḥūs it is common to hear the vidyaguru making it compulsory for the shish to convey the teachings they have acquired to anyone desiring to hear them. This sense of humble duty is no doubt intended to combat arrogance and pride that may easily arise in the student during the acquisition of knowledge.

Pandit Gulāb Singh would no doubt have been aware of arguably the most poignant example of individuals cultivating compassion as spiritual practice within the Sikh tradition, the Sewapānthis. Founded on the premise of propagating dharam through compassion itself, this Guru instituted order historically established shelters for the free distribution of food, medicine and lodging regardless of the recipient's faith or social position. Equally their fervent compassion extended to tailoring the adhyātmic teachings they propagated by studying the language and mystical writings more suited to the community they served¹. In harmony with the Guru's teaching, these sādḥūs saw Pārbrahm alone in every life form, including the animals in the vicinity of their centres and were likewise catered for with food and water.

SVAIYA 21

ਸਵੈਯਾ

ਅਪਨੇ ਹਿਤ ਤਜਾਗ ਕਰੇ ਪਰ ਕੋ ਹਿਤ, ਤੇ ਨਰ ਉਤਮ ਹੈਂ ਜਗ ਮਾਂਗੀ।

ਅਪਨੇ ਹਿਤ ਸੰਗ ਕਰੇ ਪਰ ਕੋ, ਨਰ ਆਹਿ ਸਮਾਨ ਵਹੀ ਭਵ ਮਾਂਗੀ।

1. Sewapanthis or Adhanshahis as they are sometimes termed utilised Persian mystical writings such as Jalaludin Rumi's Masnavi and Imam al-Ghazali's Kīmīya i' Sādat while propagating dharma to a largely Muslim community in the north west of Punjab.

ਅਪਨੇ ਹਿਤ ਨਾਸ ਕਰੇ ਪਰ ਕੋ ਹਿਤ, ਰਾਕਸ ਹੈਂ ਨਰ ਤੇ ਜਗ ਮਾਂਗੀ।

ਬਿਨ ਹੀ ਅਪਨੇ ਹਿਤ ਨਾਸ ਕਰੇ ਪਰ ਕੋ ਹਿਤ ਤੇ ਕਰ ਨਰ ਕਹਾਂਗੀ॥੨੧॥

ਅਪਨੇ self ਹਿਤ infatuation, interest ਤਜਾਗ renunciation ਕਰੇ do ਪਰ another ਕੋ of ਹਿਤ infatuation ਤੇ and ਨਰ man ਉਤਮ high, exalted ਹੈਂ is ਜਗ world ਮਾਂਗੀ in। ਅਪਨੇ self ਹਿਤ infatuation, interest ਸੰਗ meeting ਕਰੇ do ਪਰ another, but ਕੋ of ਨਰ man ਆਹਿ is ਸਮਾਨ equal ਵਹੀ that ਭਵ cycle of worldly existence, world ਮਾਂਗੀ in। ਅਪਨੇ self ਹਿਤ infatuation, interest ਨਾਸ destroy ਕਰੇ do ਪਰ another, but ਕੋ of ਹਿਤ infatuation, interest ਰਾਕਸ cruel, demonic ਹੈਂ is ਨਰ man ਤੇ of ਜਗ world ਮਾਂਗੀ in। ਬਿਨ without ਹੀ indeed ਅਪਨੇ self ਹਿਤ infatuation, interest ਨਾਸ destroy ਕਰੇ do ਪਰ another, but ਕੋ of ਹਿਤ infatuation, interest ਤੇ and ਕਰ do ਨਰ man ਕਹਾਂਗੀ causes to be spoken ॥੨੧॥

- The people who give up their interests for the good of others are known as the great exalted ones
- Some people with their own interests in mind do good to others (who help others with the thought that it will help them) are to be thought of as neither good nor bad, just think of them as being equal in the world
- There are those who for their own vested interests destroy the happiness of others, these kinds of people are known as demons
- Those people who not even for their own interests destroy the happiness of others, what should be said of them?

SVAIYA 22

ਸਵੈਯਾ

ਧਨ ਪਾਵਨ ਕੋ ਜਿ ਜਹਾਜ ਸਜੇ, ਬਿਨ ਭਾਗਨ ਤੇ ਜਲ ਸਿੰਧੁ ਡੁਬਾਈ।
ਸੁ ਖਨੇ ਬਹੁ ਬਾਰਨ ਭੂਮਿ ਘਨੀ, ਧਰ ਤੇ ਨਹ ਏਕ ਵਿਰਾਟਕ ਪਾਈ।
ਨ੍ਰਿਪ ਕੀ ਧਰਿ ਆਯੁਧ ਸੇਵ ਕਰੇ, ਭਿਰ ਸੰਘਰ ਮਾਂਗੀ ਸੁ ਅੰਗ ਤੁੜਾਈ।
ਬਿਧ ਲੋਕਹਿ ਲੋ ਜਬ ਦੌਰ ਫਿਰੇ, ਫਲ ਪਾਵਤ ਨਾ ਬਿਨ ਭਾਗ ਸਹਾਈ॥੨੨॥

ਧਨ wealth ਪਾਵਨ to have ਕੋ of ਜਿ if ਜਹਾਜ boat, ship ਸਜੇ make ਬਿਨ without ਭਾਗਨ good karma, fortune ਤੇ of ਜਲ water ਸਿੰਧੁ ocean ਡੁਬਾਈ causes to sink। ਸੁ that ਖਨੇ dig ਬਹੁ very much ਬਾਰਨ turn, time ਭੂਮਿ earth (material) ਘਨੀ

very much ਧਰ earth ਤੇ from ਨਹ not ਏਕ one ਵਿਰਾਟਕ Kaudi, a valued small conch ਪਾਈ get। ਨਿਪ King ਕੀ of ਧਰਿ edge of weapon ਆਯੁਧ unbroken flow ਸੇਵ serve ਕਰੇ do ਭਿਰ war perform ਸੰਘਰ war ਮਾਂਹੀ in ਸੁ that ਅੰਗ limb ਤੁੜਾਈ cause to break। ਬਿਧ Brahma ਲੋਕਹਿ heaven, brahmlok ਲੋ until ਜਬ when ਦੋਰ go around roam ਫਿਰੇ then ਫਲ fruit ਪਾਵਤ receive ਨਾ not ਬਿਨ without ਭਾਗ good fortune ਸਹਾਈ support, helper, giver ॥੨੨॥

- People make ships on which to load wealth but without good fortune, these inevitably sink into the ocean
- Many times they dig the earth, yet even after doing so no ordinary conchshell is found
- They serve the King by adorning weapons, but in the battlefield they get their limbs broken
- Even then, if they were to roam in this world on foot, without the support of good fortune they will not achieve the fruit of reaching Brahmlok.¹

DOHRA 23

ਦੋਹਰਾ

ਬਿਨਾ ਭਾਗ ਜਗ ਸੁਖ ਕਹਾਂ ਮੋਖ ਕਹਾਂ ਨਰ ਹੋਈ।

ਭੋਗ ਮੋਖ ਨਰ ਜੋ ਚਹੈ, ਪੁੰਨ ਕਮਾਵੇ ਸੋਇ॥੨੩॥

ਬਿਨਾ without ਭਾਗ good fortune ਜਗ world ਸੁਖ happiness ਕਹਾਂ where is ਮੋਖ liberation, mukti ਕਹਾਂ where is ਨਰ man ਹੋਈ is। ਭੋਗ engulfed in worldliness ਮੋਖ liberation ਨਰ man ਜੋ whom ਚਹੈ desires ਪੁੰਨ good actions ਕਮਾਵੇ earns, earnings ਸੋਇ that ॥੨੩॥

- Without good fortune how can that person attain liberation from this world
- The one who desires liberation from worldliness should seek to reap the earnings from the performance of great deeds.

Commentary

The author has made a point of extolling the importance of good fortune or luck. But what is this fortune and how

1. ਬਿਪਲੋਕ, ਬ੍ਰਹਮਲੋਕ or Brahmlok - the plane of Brahma the creator

does one acquire it? Gurbani states :

ਬਿਨੁ ਭਾਗਾ ਦਰਸਨੁ ਨਾ ਥੀਐ ਭਾਗਹੀਣ ਬਹਿ ਰੋਇ ॥

Without the good fortune of destiny, the vision is not obtained. The unfortunate ones sit and bewail.

ਜੇ ਹਰਿ ਪ੍ਰਭ ਭਾਣਾ ਸੋ ਥੀਆ ਧੁਰਿ ਲਿਖਿਆ ਨ ਮੇਟੈ ਕੋਇ ॥੩॥ (ਅੰਗ ੪੧)

Whatever pleases Hari so that happens, no one can erase what has been written (by Hari) ||3|| (P. 41)

Hence the term 'bhāg' is used by Pandit Gulāb Singh to denote the will or hukam of Pārbrahm. This is a distinctive emphasis of the Sikh tradition. Rather than the self-willed perfection through the acquisition of true knowledge through a process of introspection or pure jnāna marg, the Sikh is taught to recognise at once immanence and transcendence of Pārbrahm; the formless intelligence and its projection in which it pervades as will. The Guru teaches one to recognise that everything happens due to Pārbrahm's will. Yet the issue here surpasses a mere discussion about the nature of free will alone. According to Sri Japuji Sahib, hukam is inexpressible, all encompassing and a means to becoming 'sachiār' or truthful. The term 'hukam' derives from the Islamic tradition, alongwith other terms used to refer to the same such as 'amr' and 'kudurat'. It is interesting to note that among some Islamic scholars, particularly Ismailis, the term 'amr' is synonymous with that original creative intelligence. Likewise in Gurbani the term refers to the expressive aspect, the will that created and pervades this reality, the energy itself that manifested as sound. Within the Upanishads a similar idea is found that the universe is upheld by the force of 'fear' or 'bhay'¹. In essence this 'hukam' is the creative aspect of Pārbrahm, the projection of that formless intelligence being simultaneously transcendent in one sense and immanent in another. The Guru states :

ਆਪ ਹੀ ਮੰਦਰੁ ਆਪਹਿ ਸੇਵਾ ॥

1. This verse is in the Katha Upanishad.

ਆਪ ਹੀ ਪੁਜਾਰੀ ਆਪ ਹੀ ਦੇਵਾ ॥੩॥ (ਅੰਗ ੮੦੩)
 You are the mandir you are the service,
 You are the worshipper, you are the worshipped deity
 (P. 803)

It is with this conscious will that the ātma appears separate, that maya appears to exist and further as the Guru states that some appear closer whereas others further away from that Truth. Hukam also links closely to karma. Without delving too deeply into the theory of karma it can be said that while everything happens according to Pārbrāhm's will, likewise the jiva is instrumental in creating its own karma also. We are active in deciding the consequential effect of future birth and the opportunities within that lifetime to attain liberation. Hence, the 'bhāg' appears two-fold (although in actual fact it is only one); that of hukam or conscious will and individual karma decided by ourselves in response to events. This two-fold process is summarised poetically within Japuji Sahib as :

ਕਰਮੀ ਆਵੈ ਕਪੜਾ ਨਦਰੀ ਮੋਖੁ ਦੁਆਰੁ ॥
 ਨਾਨਕ ਏਵੈ ਜਾਣੀਐ ਸਭੁ ਆਪੇ ਸਚਿਆਰੁ ॥੪॥ (ਅੰਗ ੨)
 Karma¹ brings the cloth (body), the favourable glance
 opens the door of liberation
 Nanak says know this as the way, that One is all (P. 2)

In svaiya 22, Pandit Gulāb Singh introduces an interesting metaphor of individuals making great effort creating wonderful vessels of great purity with which to cross the ocean. This image instructs on the nature of human experience, that essentially one's primary motivation is self-preservation. Yet as he states, without karma, without having attained Pārbrāhm's favour, such behaviour is worthless. Like the Kings of past, enacting great religious ceremonies

1. It is worth noting that Sohan Singh argues this is another Sufi term denoting compassion, rather than karma in the Sanskrit sense.

and acts of charity but ultimately failing to receive the favourable glance, remained in bondage or using the metaphor sank in the ocean of existence regardless. In the second line the author demonstrates that no matter the greatness of one's actions and efforts, regardless of the seeming rewards, when one is without the real fortune then all benefits are worthless.

To conclude, the fortune described here is the combination of good karma and the glance of grace sought from Pārbrāhm by subsisting alone on hukam, allowing one to relinquish the idea of self autonomy and subdue hankār or I-amness.

SVAIYA 24

ਸਵੈਯਾ

ਘਰ ਭੀਤਰਿ ਹੇਮ ਭੰਡਾਰ ਭਰੇ, ਮੁਕਤਾ-ਫਲ ਕੀ ਗਜ ਪੀਠ ਅੰਬਾਰੀ।

ਜਸ ਚੰਦ ਕੀਯੋ ਉਜੜਾਰ ਚਹੂੰ ਚਕ, ਨੂਤਨ ਹੈ ਤਨ ਰੋਗ ਨਿਵਾਰੀ।

— ਰਤਿ ਕੇ ਸਮ ਸੁੰਦਰ ਔ ਹਿਤ ਕਾਰਣਿ, ਨਾਰਿ ਤਥਾ ਗੁਣ ਸੀਲ ਉਦਾਰੀ।

ਕ੍ਰਿਤਿ ਪੁੰਨ ਬਿਨਾ ਯਹਿ ਆਹਿ ਕਹਾਂ, ਬਿਧ ਪੁੰਨਨ ਨੀਰ ਰਚੀ ਫੁਲਵਾਰੀ॥੨੪॥

ਘਰ house ਭੀਤਰਿ in ਹੇਮ beautiful ਭੰਡਾਰ treasury ਭਰੇ full ਮੁਕਤਾ mukti, liberation ਫਲ fruit ਕੀ of ਗਜ elephant ਪੀਠ back ਅੰਬਾਰੀ throne with canopy। ਜਸ fame ਚੰਦ moon ਕੀਯੋ why ਉਜੜਾਰ light ਚਹੂੰ ਚਕ four directions ਨੂਤਨ newer, fresh ਹੈ is ਤਨ body ਰੋਗ illness ਨਿਵਾਰੀ causes to be rid of। ਰਤਿ Kamdev's wife ਕੇ of ਸਮ equal ਸੁੰਦਰ beauty ਔ and ਹਿਤ infatuation, love ਕਾਰਣਿ perform ਨਾਰਿ woman ਤਥਾ of such ਗੁਣ quality, virtue ਸੀਲ good conduct ਉਦਾਰੀ great is। ਕ੍ਰਿਤਿ create this ਪੁੰਨ good actions ਬਿਨਾ without ਯਹਿ this ਆਹਿ is ਕਹਾਂ where ਬਿਧ in this way, method ਪੁੰਨਨ many good deeds ਨੀਰ water ਰਚੀ makes ਫੁਲਵਾਰੀ garden ॥੨੪॥

- The treasury in the home is filled with gold, and the elephants are decorated with pearls and riches
- The fame of the moonlight has been spread in all four directions, causing bodies to be free of disease
- Equal to Rati¹, a beautiful woman is in the house of such

1. Wife of Kāmdev, the god of desire and love.

conduct that she will love and show devotion with great purity
 - How can you attain these things without the good deeds of your last life? Think about the thing that God has made, a garden full of good virtues.

SVAIYA 25

ਸਵੈਯਾ

ਰੂਪ ਫਲੇ ਨਹਿ ਜੁਪ ਫਲੇ, ਜਨ ਮਾਂਗਤ ਭੀਖ ਫਿਰੇ ਜਗ ਮਾਂਹੀ।
 ਚਾਤੁਰਤਾ ਭੁਜ ਕੇ ਬਲ ਜੋ, ਵਹਿ ਨਹਿ ਫਲੇ ਪਿਖੀਏ ਜਗ ਮਾਂਹੀ।
 ਮੁਰਖ ਕਾਤਰ ਚਾਤਰ ਬੀਰ, ਸੁ ਸੇਵਤ ਹੈਂ ਕੁਲ ਲਾਜ ਬਿਨਾਹੀ।
 ਔਰ ਫਲੇ ਨਹਿ ਕੋ ਜਗ ਮੈਂ, ਕਿਤਿ ਪੁੰਨ ਫਲੇ ਦੁਮ ਜੌਂ ਰਿਤੁ ਮਾਂਹੀ॥੨੫॥

ਰੂਪ form, appearance ਫਲੇ fruits ਨਹਿ not ਜੁਪ gambling ਫਲੇ fruits ਜਨ person ਮਾਂਗਤ request ਭੀਖ alms, charity ਫਿਰੇ then ਜਗ world ਮਾਂਹੀ in। ਚਾਤੁਰਤਾ wiseness, cleverness ਭੁਜ arm, support ਕੇ of ਬਲ strength ਜੋ whom ਵਹਿ that ਨਹਿ not ਫਲੇ fruits ਪਿਖੀਏ sees ਜਗ world ਮਾਂਹੀ in। ਮੁਰਖ fool, idiot ਕਾਤਰ coward ਚਾਤਰ clever ਬੀਰ powerful one ਸੁ that ਸੇਵਤ serves ਹੈਂ is ਕੁਲ family status ਲਾਜ prestige, honour ਬਿਨਾਹੀ without indeed। ਔਰ more ਫਲੇ fruits ਨਹਿ not ਕੋ of ਜਗ world ਮੈਂ in ਕਿਤਿ create ਪੁੰਨ good actions ਫਲੇ fruits of ਦੁਮ tree ਜੌਂ life ਰਿਤੁ coming of season ਮਾਂਹੀ in ॥੨੫॥

- The beauty of physical appearance has no greatness in itself, gamblers do not sustain their luck for one day they will win and the other day they will lose everything; in the world there are many beautiful gamblers who go around begging
- Even the person's intelligence, cleverness or strength of arm does not reap any fruit
- Even for cowardly fools, clever and powerful ones must work for them and hence lose the family's prestige
- Fruits are not attained in this world without good actions, which bring good fruits like those of a tree that is in season.

Commentary

Since the work is didactic in nature, Pandit Gulāb Singh is seen here explaining in simple imagery the Vedāntic

(104)

theory of
koshas or
koshas by
commentary

ਜੋ ਜਨ
ਤੇ ਜਨ
ਪੁੰਨ ਗ
ਔਰ ਫ

ਜੋ whom ਜਨ
request ਭਏ
ਪੁੰਨ good a
happens ਭਵਾ
happened ਨ
beggars ਭੁਪ
ਮੈਂ ਕਿਤਿ ਪੁੰਨ

- Like
time
- That
good
exist
- By
thos
- Frui
whic

ਦੇਸ
ਦਖਣ
ਬੈਠਨ
ਔਰ

theory of mistakenly identifying (upādhi) with the different koshas or sheaths. A more specific reference to the five koshas by the author, accompanied with a more indepth commentary, is given in svaiya 114.

SVAIYA 26

ਸਵੈਯਾ

ਜੋ ਜਨ ਸੇਵਤ ਪਾਦ ਬਲੀ ਜਨ, ਭ੍ਰਿਤ ਭਏ ਪਿਖੀਏ ਜਗ ਮਾਂਗੀ।
 ਤੇ ਜਨ ਪੁੰਨ ਪ੍ਰਭਾਵ ਕੁ ਪਾਇ, ਸੁ ਭੂਪ ਭਏ ਭਵਮੰਡਲ ਮਾਂਗੀ।
 ਪੁੰਨ ਗਏ ਨਰ ਭੀਖ ਗਹੇ, ਅਰੁ ਭਿੱਛਕ ਭੂਪ ਭਏ ਭਵ ਮਾਂਗੀ।
 ਔਰ ਫਲੇ ਨਹਿ ਕੋ ਜਗ ਮੈਂ, ਕ੍ਰਿਤਿ ਪੁੰਨ ਫਲੇ ਦੁਮ ਜਜੋਂ ਰਿਤੁ ਮਾਂਗੀ॥੨੬॥

ਜੋ whom ਜਨ person ਸੇਵਤ serves ਪਾਦ feet ਬਲੀ powerful ਜਨ person ਭ੍ਰਿਤ request ਭਏ happens ਪਿਖੀਏ sees ਜਗ world ਮਾਂਗੀ in। ਤੇ and ਜਨ person ਪੁੰਨ good actions ਪ੍ਰਭਾਵ influence ਕੁ of ਪਾਇ gets ਸੁ that ਭੂਪ king ਭਏ happens ਭਵਮੰਡਲ cycle of existence ਮਾਂਗੀ in। ਪੁੰਨ good actions ਗਏ done, happened ਨਰ man ਭੀਖ alms, charity ਗਹੇ seizes, clasps ਅਰੁ and ਭਿੱਛਕ beggars ਭੂਪ king ਭਏ happened ਭਵ existence ਮਾਂਗੀ in। ਔਰ ਫਲੇ ਨਹਿ ਕੋ ਜਗ ਮੈਂ ਕ੍ਰਿਤਿ ਪੁੰਨ ਫਲੇ ਦੁਮ ਜਜੋਂ ਰਿਤੁ ਮਾਂਗੀ see above, svaiya 25 ॥੨੬॥

- Like the powerful ones with many serving at their feet, in time these same strong ones become beggars in the world
- That person who under the influence (of truth) performs good actions becomes the true great king in this cycle of existence
- By ceasing good deeds those people become beggars, and those who were beggars become kings
- Fruits are not attained in this world without good actions, which bring good fruits like those of a tree that is in season.

SVAIYA 27

ਸਵੈਯਾ

ਦੇਸ ਫਲੇ ਨ ਬਿਦੇਸ ਫਲੇ, ਕਛ ਪੂਰਬ ਉਤਰ ਮੋ ਫਲ ਨਾਂਗੀ।
 ਦਖਣ ਪੱਛਮ ਮਾਂਹਿ ਨਹੀਂ, ਫਲ ਨਾਂਹਿ ਅਹੇ ਸਰਤਾ ਤਟ ਮਾਂਗੀ।
 ਬੈਠਨ ਨਾਂਹਿ ਫਲੇ ਜਗ ਮੈਂ, ਅਰੁ ਨਾਂਹਿ ਫਲੇ ਰਟਨੋ ਜਗ ਮਾਂਗੀ।
 ਔਰ ਫਲੇ ਨਹਿ ਕੋ ਜਗ ਮੈਂ, ਕ੍ਰਿਤਿ ਪੁੰਨ ਫਲੇ ਦੁਮ ਜਜੋਂ ਰਿਤੁ ਮਾਂਗੀ॥੨੭॥

(105)

ਦੇਸ land ਫਲੇ fruits ਨ no ਬਿਦੇਸ foreign land ਫਲੇ fruits ਕਛੁ some ਪੂਰਬ east
ਉਤਰ north ਮੇ me ਫਲ fruit ਨਾਂਹੀ not। ਦਖਣ south ਪੱਛਮ west ਮਾਂਹਿ in ਨਹੀ
not ਫਲ fruit ਨਾਂਹਿ not ਅਹੇ is ਸਰਤਾ river ਤਟ bank ਮਾਂਹੀ in। ਬੈਠਨ sitting
ਨਾਂਹਿ not ਫਲੇ fruits ਜਗ world ਮੈਂ in ਅਰੁ and ਨਾਂਹਿ not ਫਲੇ fruits ਚਟਨੋ roam
around ਜਗ world ਮਾਂਹੀ in। ਔਰ ਫਲੇ ਨਹਿ ਕੋ ਜਗ ਮੈਂ ਕਿਤਿ ਪੁੰਨ ਫਲੇ ਦੂਮ ਜਗੋ
ਰਿਤੁ ਮਾਂਹੀ see above, svaiya 25॥੨੭॥

- Without these (good deeds) this land and abroad will not bear fruit, for even if you go east and north you will not get fruit
- Not in the south, nor in the west will you get such fruits, nor residing on the banks of the sacred river
- Not by sitting in your house will you get fruit nor roaming around this world
- Fruits are not attained in this world without good actions, which bring good fruits like those of a tree that is in season.

Commentary

The author here places the need for the performance of good action above meditative practice itself. The one who sits in meditation day after day by a sacred river fails to achieve anything unless they also carry out good deeds in mind and action. No fruits arise from such a lifestyle by itself. In Sri Japu ji Sahib Guru Nanak Dev states that :

ਵਿਣੁ ਗੁਣ ਕੀਤੇ ਭਗਤਿ ਨ ਹੋਇ ॥ (ਅੰਗ ੪)

Without virtue, there is no devotional worship (P. 4)

Hence the sādḥū is taught to compliment spiritual practices with the performance of good actions within every given opportunity. Such a stance reinforces the argument presented earlier that the form of tyāg recommended is not to be combined with sannyās, seeking complete isolation. Rather it is one in which the sādḥū resides in a suitable environment for sustained meditation but an environment that provides the opportunity to perform worthwhile actions with clear benefits to others. Whether this is to be through charitable acts, giving adhayātmic lectures, financial or

medical support, is not stipulated although all can be recognised as good actions. As Guru Nānak states, truth itself is high, higher still is truthful living¹.

SVAIYA 28

ਸਵੈਯਾ

- ਬਾਲਕ ਨਾਹਿ ਫਲੇ ਜਗ ਮੈ, ਅਰੁ ਜੋਬਨ ਮਾਹਿ ਕਛੁ ਫਲ ਨਾਂਹੀ।
 - ਜਾਠਰ ਨਾਹਿ ਫਲੇ ਜਗ ਮੈ, ਅਰੁ ਬਾਂਧਵ ਨਾਹਿ ਫਲੇ ਜਗ ਮਾਂਹੀ।
 ਮੀਤ ਫਲੇ ਨਹਿ ਨੀਤਿ ਫਲੇ, ਕੁਲ ਰੀਤਿ ਫਲੇ ਭਵ ਮੈਂ ਕਹੁ ਕਾਂਹੀ।
 ਔਰ ਫਲੇ ਨਹਿ ਕੋ ਜਗ ਮੈਂ, ਕਿਤਿ ਪੁੰਨ ਫਲੇ ਦੁਮ ਜਜੋਂ ਰਿਤੁ ਮਾਂਹੀ॥੨੮॥

ਬਾਲਕ child ਨਾਹਿ not ਫਲੇ fruits ਜਗ world ਮੈ in ਅਰੁ and ਜੋਬਨ youth ਮਾਹਿ in ਕਛੁ anything ਫਲ fruit ਨਾਂਹੀ not। ਜਾਠਰ old aged ones ਨਾਹਿ not ਫਲੇ fruits ਜਗ world ਮੈ in ਅਰੁ and ਬਾਂਧਵ relations ਨਾਹਿ not ਫਲੇ fruits ਜਗ world ਮਾਂਹੀ in। ਮੀਤ friends ਫਲੇ fruits ਨਹਿ not ਨੀਤਿ political conduct ਫਲੇ fruit ਕੁਲ family ਰੀਤਿ custom, way of doing things ਫਲੇ fruits ਭਵ existence ਮੈਂ in ਕਹੁ says ਕਾਂਹੀ what for?, why?। ਔਰ ਫਲੇ ਨਹਿ ਕੋ ਜਗ ਮੈਂ ਕਿਤਿ ਪੁੰਨ ਫਲੇ ਦੁਮ ਜਜੋਂ ਰਿਤੁ ਮਾਂਹੀ see svaiya 25॥੨੮॥

- Neither childhood nor youth will produce any fruit
- Not in old age, nor through relatives will you get any fruit
- Neither friendships nor moral political conduct will bring any fruit, and tell me what fruit has come from following your family's lineal customs in this existence?
- More fruits are not attained in this world without good actions, which bring you good fruit like the fruit on the tree that is in season

SVAIYA 29

ਸਵੈਯਾ

- ਨਾਹਿ ਫਲੇ ਜਗ ਮਾਂਹਿ ਨਿਸੇਸ, ਦਿਨੇਸ ਫਲੇ ਜਗ ਮੈਂ ਕਹੁ ਕਾਂਹੀ।
 ਪੁੰਨ ਬਿਨਾ ਫਲ ਆਹਿ ਕਹਾਂ, ਬਿਧ ਲੋਕ ਸੁ ਭੂਮਿ ਰਸਾਤਲ ਮਾਂਹੀ।
 ਨਾਹਿ ਸੁਰੇਸ ਫਲੇ ਜਗ ਮੈਂ, ਸੁ ਮਹੇਸ ਫਲੇ ਜਗ ਮੈਂ ਕਹੁ ਕਾਂਹੀ।
 ਔਰ ਫਲੇ ਨਹਿ ਕੋ ਜਗ ਮੈਂ ਕਿਤਿ ਪੁੰਨ ਫਲੇ ਦੁਮ ਜਜੋਂ ਰਿਤੁ ਮਾਂਹੀ॥੨੯॥

1. ਸਚਹੁ ਓਰੈ ਸਭੁ ਕੋ ਉਪਰਿ ਸਚੁ ਆਚਾਰੁ ॥ (P. 62)

ਨਾਹਿ not ਫਲੇ fruits ਜਗ world ਮਾਂਹਿ in ਨਿਸੇਸ lit. god of night, moon ਦਿਨੇਸ lit. god of day, sun ਫਲੇ fruits ਜਗ world ਮੈਂ in ਕਹੁ says ਕਾਂਹੀ why?, what for?। ਪੁੰਨ good actions ਬਿਨਾ without ਫਲ fruit ਆਹਿ is ਕਹਾਂ where ਬਿਧ Brahma ਲੋਕ plane (heaven) ਸੁ that ਭੂਮਿ earth ਰਸਾਤਲ plane of hell, suffering ਮਾਂਹੀ in। ਨਾਹਿ not ਸੁਰੇਸ Indra, king of the gods ਫਲੇ fruits ਜਗ world ਮੈਂ in ਸੁ that ਮਰੇਸ Shiva ji ਫਲੇ fruits ਜਗ world ਮੈਂ in ਕਹੁ says ਕਾਂਹੀ what for?। ਐਰ ਫਲੇ ਨਹਿ ਕੇ ਜਗ ਮੈਂ ਕਿਤਿ ਪੁੰਨ ਫਲੇ ਦੁਮ ਜੌ ਰਿਤੁ ਮਾਂਹੀ see svaiya 25 ॥੨੬॥

- No fruits are produced by the world, no fruit is produced by the moon, and tell me who does the sun give fruit to?
- Where is the good fruit without performing good deeds? In heaven and hell-like earth there is only suffering
- Even Indar does not give any fruit, and tell me who has got fruit from Shiva?
- Fruits are not attained in this world without good actions, which bring good fruits like those of a tree that is in season.

SVAIYA 30

ਸਵੈਯਾ

ਇਕ ਦੇਵਹਿ ਬੰਦਤ ਹੋਂ ਭਵ ਮੈ ਜੋਇ ਚਾਤਰ ਤੇ ਖਲ ਸੇਵ ਕਰਾਏ।

ਜਗ ਭਿੱਛਕ ਕੋ ਖਿਨ ਏਕ ਭਏ, ਮਹਿ ਮੰਡਲ ਰਾਜ ਕੋ ਸੁਖ ਭੁਗਾਏ।

ਮਹਿ ਮੰਡਲ ਕੇ ਪਤਿ ਕੋ ਖਿਨ ਮੈਂ ਦਰ ਹੀ ਦਰ ਮਾਹੀ ਸੁ ਭੀਖ ਮੰਗਾਏ।

ਭਵ ਮਾਹਿ ਅਗਾਧ ਗਤੀ ਤਿਨ ਕੀ ਸਭ ਹਾਰ ਪਰੇ ਗਤਿ ਕੋਇ ਨ ਪਾਏ ॥੩੦॥

ਇਕ one ਦੇਵਹਿ God, Parmātma ਬੰਦਤ salutations, namaskār ਹੋਂ is ਭਵ existence ਮੈਂ in ਜੋਇ some ਚਾਤਰ wise ones, with qualities ਤੇ from ਖਲ fool, idiot ਸੇਵ serve ਕਰਾਏ do। ਜਗ world ਭਿੱਛਕ beggar ਕੋ some ਖਿਨ instantly ਏਕ one ਭਏ happens ਮਹਿ in ਮੰਡਲ place ਰਾਜ order, rule ਕੋ of ਸੁਖ happiness ਭੁਗਾਏ relish। ਮਹਿ in ਮੰਡਲ place ਕੋ of ਪਤਿ master ਕੋ of ਖਿਨ instantly ਮੈਂ in ਦਰ door ਹੀ of ਦਰ doors ਮਾਹੀ in ਸੁ that ਭੀਖ alms, charity ਮੰਗਾਏ requests। ਭਵ existence ਮਾਹਿ in ਅਗਾਧ unfathomable, endless ਗਤੀ condition ਤਿਨ those ਕੀ of ਸਭ all ਹਾਰ loss, defeat ਪਰੇ fall ਗਤਿ condition ਕੋਇ someone ਨ not ਪਾਏ gets ॥੩੦॥

- In this existence I bow my head in salutations to that one Parmātma, who makes even the wise serve fools
- (The one who) instantly grants all pleasures to the beggar of the earth

- That in this realm sends the master from door to door begging alms
- In this existence unfathomable are the ways of the Lord and all have faced defeat who have failed to understand the ways of that One.

SVAIYA 31

ਸਵੈਯਾ

ਜਗ ਬੀਰਨ ਕੇ ਕਰ ਤੀਰ ਹਰੇ ਅਰੁ ਧੀਰਨ ਕੇ ਉਰ ਧੀਰ ਛੁਡਾਏ ।
 ਖਲ ਕਾਟਰ ਕੇ ਮਹਿ ਮੰਡਲ ਮਹਿ ਜਨ ਕੋਵਿਦ ਬੀਰਨ ਬੀਰ ਕਹਾਏ ।
 ਗ੍ਰਹਿ ਦੋ ਡਗ ਨਾਹਿ ਚਲੇ ਪਗ ਸੋ, ਤਿਨ ਕੋ ਗਿਰਿ ਕੋਟਨ ਕੋਟ ਲੰਘਾਏ ।
 ਭਵ ਮਾਹਿ ਅਗਾਧ ਗਤੀ ਤਿਨ ਕੀ ਸਭ ਹਾਰ ਪਰੇ ਗਤਿ ਕੋਇ ਨ ਪਾਏ ॥੩੧॥

ਜਗ world ਬੀਰਨ warriors ਕੇ of ਕਰ do ਤੀਰ arrow ਹਰੇ seize, clasp ਅਰੁ and
 ਧੀਰਨ patience ਕੇ of ਉਰ heart ਧੀਰ patience ਛੁਡਾਏ release। ਖਲ fool ਕਾਟਰ
 coward ਕੇ of ਮਹਿ in ਮੰਡਲ place ਮਹਿ in ਜਨ person ਕੋਵਿਦ Pandit, one who
 explains the way of doing things ਬੀਰਨ warriors ਬੀਰ warrior ਕਹਾਏ cause
 to be called। ਗ੍ਰਹਿ house ਦੋ two ਡਗ steps ਨਾਹਿ not ਚਲੇ goes ਪਗ feet ਸੋ
 with, ਤਿਨ those ਕੇ of ਗਿਰਿ mountain ਕੋਟਨ crores ਕੋਟ crore ਲੰਘਾਏ cause to
 cross। ਭਵ ਮਾਹਿ ਅਗਾਧ ਗਤੀ ਤਿਨ ਕੀ ਸਭ ਹਾਰ ਪਰੇ ਗਤਿ ਕੋਇ ਨ ਪਾਏ see
 svaiya ੩੦॥੩੧॥

- (The One that) takes away the arrow from the great warriors hands in the world, and from the patient person takes away their patience
- In this existence, makes the foolish become known as the wise and the cowards to become renowned as great warriors
- Even those who never walk two steps outside their house, are made to cross over millions of mountains
- In this existence unfathomable are the ways of the Lord and all have faced defeat who have failed to understand the ways of that One.

Commentary

The source of everything is Pārbrahm, such that the

illusion itself, the bondage of others, the seeming injustices and the achievements all appear to exist due to the hukam of Parmātma. Thus even attachment to maya is a product of Pārbrahm, as the Guru states :

ਮਾਇਆ ਮੋਹੁ ਸਭੁ ਆਪੇ ਕੀਨਾ ॥

Attachment to Illusion, all that is His creation

Adi Sankaracharya reiterates this with :

ਬ੍ਰਹਮਾਸ੍ਰਯਾ ਸਤਵਰਜਸਤਮੋਗੁਣਾਤਮਿਕਾ ਮਾਯਾ ਅਸਤਿ ।

Depending on Brahman, Maya exists, with the nature of the satva, rajas and tamo qualities

Thus with close affinity to Vallabhācharya's Rudar Samprdāya, the means of transcending the projected separation is through the 'grace' or more specifically the nadar or 'graceful glance' that one is able to achieve mukti. For the individual to believe that they alone are capable of achieving this independently is considered the essence of ignorance or avidya, for perceived independence is an upadhi of duality. One must become the very dust of the feet of saints, to reduce this sense of independence to such a point that one is truly like a wave on an ocean in the sense that it is no longer oneself that causes the apparent movement but a recognition that it is the larger ocean itself.

SVAIYA 32

ਸਵੈਯਾ

ਸੁਤ ਪੰਡੁ ਮਹੀਪਤਿ ਕੇ ਜਿਹਿ ਨੇ, ਹਰ ਰਾਜਹ ਕਾਨਨ ਮਾਹਿ ਫਿਰਾਏ ।

ਛਿਨ ਮਾਹਿ ਸੁ ਛੜ ਛਿਨਾਏ ਲੀਏ, ਦੁਰਜੋਧਨ ਕੇ ਤਨ ਭੂਮਿ ਰੁਲਾਏ ।

ਨਲ ਸੇ ਮਹਿਪਾਲ ਕੇ ਰਾਜ ਹਰੇ, ਹਰਿਚੰਦ ਬਨਾਰਸ ਜਾਇ ਬਿਕਾਏ ।

ਭਵ ਮਾਹਿ ਅਗਾਧ ਗਤੀ ਤਿਨ ਕੀ, ਸਭ ਹਾਰ ਪਰੇ ਗਤਿ ਕੋਇ ਨ ਪਾਏ ॥੩੨॥

ਸੁਤ son ਪੰਡੁ King of Pando ਮਹੀਪਤਿ ruler of the earth ਕੇ of ਜਿਹਿ whom ਨੇ of ਹਰ usurped, defeated ਰਾਜਹ king ਕਾਨਨ jungle ਮਾਹਿ in ਫਿਰਾਏ ramble, wander। ਛਿਨ seize ਮਾਹਿ in ਸੁ that ਛੜ royal awning ਛਿਨਾਏ seize ਲੀਏ take ਦੁਰਜੋਧਨ leader of kauravs ਕੇ of ਤਨ body ਭੂਮਿ earth ਰੁਲਾਏ cause to

meet। ਨਲ King Nal ਸੇ like ਮਹਿਪਾਲ King ਕੇ of ਰਾਜ kingdom ਹਰੇ usurped
ਹਰਿਚੰਦ Harichand ਬਨਾਰਸ Varanasi ਜਾਇ goes ਬਿਕਾਏ to be sold। ਭਵ ਮਾਹਿ
ਅਗਾਧ ਗਤੀ ਤਿਨ ਕੀ ਸਭ ਹਾਰ ਪਰੇ ਗਤਿ ਕੋਇ ਨ ਪਾਏ see svaiya 30॥੩੨॥

- Pandū Raja's five sons¹ lost everything (in gambling) and

1. ਪਾਂਡੂ ਰਾਜਾ or King Pandū - ruler of Hastinapur, son of Ambalika and brother of Dritrashtra. Once while out hunting he spotted two deer and killed the male. Upon reaching his kill he found that the deer had been Rishi Kindam who along with his wife had been moving in the jungle in animal form. As he lay dying the Rishi cursed him saying that if he were intimate with his own wives he would die. Pandu then renounced his kingdom, leaving it with Dritrashtra, and retreated to the forest with his wives. Within time however he became desperate for children. His wife Kunti informed him that she knew the mantras that would bear children from the gods, mantras given to her by Rishi Durvasa. Soon Kunti had given birth to three boys, Yudhishtir by Dharm, Bhim by Vayu and Arjun by Indar. Kunti passed on the mantra to another wife, Madri, who gave birth to Nakul and Sahdev by the Ashvinikumars. However, soon Pandū could not control himself and embraced Madri, instantly died. The Rishis attended to the funeral pyre and after handing over the children to Kunti, Madri joined her husband. After a number of years Raja Dritrashtra was faced with the decision as to who should succeed the throne. He decided that Yudhishtir was the most suitable heir and chose him at the expense of his own son, Duryodhan. During the ensuing controversy Kunti with her sons disappeared. While in seclusion, Arjun attended and won the svayambar for the hand of Draupadi. When Arjun and his brothers returned home with Draupadi, the sons first announced that there was a surprise waiting for their mother. She however, demanded that whatever the surprise was, they must be good sons and divide it between them. Since they resolutely followed to the letter whatever she told them, they refused to disobey with Draupadi then becoming wife of all five brothers. In the meantime, Yudhishtir decided he would perform the Rajsuya yagya to bring about the defeat of Raja Jarasandh. Since the yagya was successful Raja Jarasandh passively accepted defeat. Duryodhan and the other Kauravs again became jealous of this new kingdom and decided to try and cheat Yudhishtir out of his new possession. They proposed an evening of gambling. Yudhishtir was unwilling at first to agree but out of respect for his uncle he played. In the gambling match Shakuni, an expert cheat, was employed by the Kauravs to cheat Yudhishtir out of his kingdom, along with his family and wife also. Part of the bet was that the family would become slaves to Duryodhan. Yudhishtir not surprisingly lost. It was during this public celebration and humiliation of Yudhishtir that Draupadi's honour was threatened by Duryodhan's men, although eventually upheld by divine will. Dritrashtra on hearing of this event, forced his sons to return family and kingdom. However Duryodhan proposed that the only way to resolve the bitterness and to avoid war was to play another game. This time the outcome of the game would be a thirteen year exile on the behalf of the loser. Again the Shakuni was employed to play, and again the Pandhavs lost. Hence the Pandhavs were made to retreat to the forest. Yudhishtir is remembered for his impartiality, duty bound behaviour and impeccable morality that so motivated his decisions and the Pandhav's collective fate.

had to go wandering in the jungle (for 12 years)

- Despite the royal awning (of Kingship) Raja Duryodhan's¹ body went into the earth
- Raja Nal² lost his kingdom, whereas Raja Harishchander³ was sold off in Kashi
- In this existence unfathomable are the ways of the Lord and all have faced defeat who have failed to understand the ways of that One.

1. ਦੁਰਯੋਧਨ or Duryodhan as explained above was the petulant son of Dritrashtra caught up in greed and hatred. Regardless of the wealth he acquired he ended up dying in the earth, writhing in pain without receiving even a cremation.
2. ਰਾਜਾ ਨਲ or Raja Nal, narrated in the Mahabharat, was another King who gambled away all he possessed and was forced to reside in the forest with his wife, Damayanti and later transformed into a dwarf.
3. ਰਾਜਾ ਹਰਿਸ਼ਚੰਦ or Raja Harishchand who was renowned for his piety, charitable nature and virtuousness. He was a successful and honest king, so renowned, that his fame spread across the three lokas. Indar on hearing of this became jealous. He sent Rishi Vishvāmitra to test him. He firstly asked for his kingdom and wealth which the King gladly gave knowing that the Rishi was so deserving of respect. The only place outside of Vishvāmitra's new authority was Kashi so he ventured there. However, Vishvāmitra requested a dakshina. To meet the demand, Harishchand sold his own wife and son to a brahmin. Even this was not enough, so he sold himself to the guard of the cremation ghat and began collecting the taxes for cremating dead bodies. During this time his son was bitten in the evening by a snake and immediately died. Shaivya the King's wife then carried the body to the funeral ghāt. Upon reaching there the King as was his duty asked for the tax to be paid. Recognising his wife and his son he felt great grief but recognised that this was his religious path and asked his wife to assist him upon it by paying the tax. Devoted she agreed but had nothing. The only thing she had to offer was a portion of her sari (hence her dignity). Just as she was about to remove a portion, Visnu appeared alongwith Indar and other devtās, awed by Harishchand's greatness. His son was brought back to life and Visnu requested them both to join him in Vaikunth. However, Harishchand refused the offer stating that his people in Ayodhya suffered without him. Only if he could guarantee their entrance to heaven also would he abide in Vaikunth. Indar explained that each had their own karma and one with bad karma cannot enter Vaikunth. Harishchand driven by great compassion asked them to divide his own good karma and religiousity among the inhabitants, and that he would take their bad karma and reside in hell if it guaranteed their place. The devtās were so impressed that the people of Ayodhya and Harishchand were taken to Vaikunth. Vishvāmitra then brought new residents to Ayodhya and made Harishchand's son the ruler of earth.

SVAIYA 33

ਸਵੈਯਾ

ਮਾਣੀ ਸੁਰ ਕੇ ਪਤਿ ਕੋ ਗਹਿ ਕੇ ਜਿਹਿ ਨੇ, ਮਹਿ ਮੰਡਲ ਮੋ ਗਢ ਲੰਕ ਦਿਖਾਏ ।
ਗਢ ਕੰਚਨ ਸਾਗਰ ਕੀ ਪੁਰਿਖਾ, ਤਿਹ ਰਾਵਣ ਕੇ ਦਸ ਮੂੰਡ ਕਟਾਏ ।
ਅਬ ਔਰਨ ਬਾਤ ਕਹਾ ਕਹੀਏ, ਹਰਿ ਤਾਤਹਿ ਕੇ ਪਦ ਸੰਗਲ ਪਾਏ ।
ਭਵ ਮਾਹਿ ਅਗਾਧ ਗਤੀ ਤਿਨ ਕੀ, ਸਭ ਹਾਰ ਪਰੇ ਗਤਿ ਕੋਇ ਪਾਏ ॥੩੩॥

ਸੁਰ Indra ਕੇ of ਪਤਿ ruler, ruler of devtās ਕੋ of ਗਹਿ seize ਕੇ of ਜਿਹਿ whom ਨੇ is ਮਹਿ in ਮੰਡਲ place, earth ਮੋ me ਗਢ fort, Qila ਲੰਕ Sri Lanka ਦਿਖਾਏ cause to be seen। ਗਢ fort ਕੰਚਨ of gold, splendid ਸਾਗਰ ocean ਕੀ of ਪੁਰਿਖਾ deep trench around a fort ਤਿਹ that ਰਾਵਣ Rāvan ਕੇ of ਦਸ ten ਮੂੰਡ heads ਕਟਾਏ cause to cut। ਅਬ now ਔਰਨ more ਬਾਤ speech ਕਹਾ of ਕਹੀਏ narrate ਹਰਿ Krisna ਤਾਤਹਿ father ਕੇ of ਪਦ feet ਸੰਗਲ chain ਪਾਏ gets। ਭਵ ਮਾਹਿ ਅਗਾਧ ਗਤੀ ਤਿਨ ਕੀ ਸਭ ਹਾਰ ਪਰੇ ਗਤਿ ਕੋਇ ਪਾਏ see svaiya 30॥੩੩॥

- Even Indar was seen seized and put into the fort of Lanka (by Rāvan)
- Yet Rāvan, with a beautiful golden fort surrounded by a deep trench filled with ocean water still got his ten heads cut off
- What else can be said, Krishna's father had shackles put on his feet'
- In this existence unfathomable are the ways of the Lord and all have faced defeat who have failed to understand the ways of that One.

SVAIYA 34

ਸਵੈਯਾ

ਕ੍ਰਿਤਿ ਪੂਰਬ ਆਹਿ ਸੁਭਾਸੁਭ ਜੋ, ਫਲ ਦੇਵਨ ਕੋ ਜਗ ਭੀਤਰਿ ਆਏ ।
ਜੋ- ਬਲ ਤੇ ਫਲ ਦੇਹ ਸਭੈ ਜਨ ਕੋ, ਜਗ ਨਾਹਿ ਸਕੇ ਤਿਹਿ ਕੋਇ ਮਿਟਾਏ ।
ਕਾਪਤੀ ਨਿਸ ਪੇਖਨ ਡੀਲਹਿ ਤਾਰ ਸਮੰ, ਵਸ ਲੋਗਨ ਕੇ ਬਹੁ ਭਾਂਤਿ ਫਿਰਾਏ ।
ਭਵ ਮਾਹਿ ਅਗਾਧ ਗਤੀ ਤਿਨ ਕੀ, ਸਭ ਹਾਰ ਪਰੇ ਗਤਿ ਕੋਇ ਨ ਪਾਏ ॥੩੪॥

ਕ੍ਰਿਤਿ make, create ਪੂਰਬ former life's ਆਹਿ is ਸੁਭਾਸੁਭ good and bad ਜੋ whom

1. This story is linked to Krishna in which Kans discovered that his sisters' eighth son would later kill him. To avoid this he kept his sister and her husband shackled in prison.

ਫਲ fruit ਦੇਵਨ gods ਕੋ of ਜਗ world ਭੀਤਰਿ in ਆਏ comes। ਬਲ strength ਤੇ of
 ਫਲ fruit ਦੇਹ body ਸਭੈ all ਜਨ person, people ਕੋ of ਜਗ world ਨਾਹਿ not ਸਕੇ
 ਭੇਟਿ that ਕੋਇ some ਮਿਟਾਏ destroy। ਨਿਸ night ਪੇਖਨ look at ਭੀਲਹਿ
 images, puppets ਤਾਰ transfixed ਸਮੇਂ equal to ਵਸ under the influence of
 ਲੋਗਨ people ਕੇ of ਬਹੁ much ਭਾਂਤਿ of a kind ਫਿਰਾਏ cause to wander (in
 transmigration)। ਭਵ ਮਾਹਿ ਅਗਾਧ ਗਤੀ ਤਿਨ ਕੀ ਸਭ ਹਾਰ ਪਰੇ ਗਤਿ ਕੋਇ ਨ ਪਾਏ see
 svaiya 30॥੩੪॥

- The good and bad deeds made in former lives have come together to give fruit in this world
- All of the fruits are given and no one in the world has the strength to destroy such fruit
- It is like watching a puppet show at night; transfixed by its illusory influence. Likewise people wander under the influence of karma
- In this existence unfathomable are the ways of the Lord and all have faced defeat who have failed to understand the ways of that One

Commentary

Using this potent image of a puppet, the author teaches the nature of Pārbrāhm's will and the consequential effect upon one's attachment to māyā. Karma itself is merely a play in which that One pulls the strings and the actor moves accordingly. However, considering the teachings presented thus far it is clear that Pandit Gulāb Singh accepts a relative degree of free will such that performance of good actions, dispassion, keeping the company of good people etc. are heralded as virtues one must acquire and act upon. Hence, the movements or events in which one encounters are impossible to alter, yet it is one's reaction to those events that is most important. The puppet in a play has no actual power itself, it is entirely dependent upon the one pulling the strings. Again, in this sense the individual should desist from assuming they are autonomous, separate entities. In recognising this teaching one should surrender one's hankār

or ego and attach to the feet of Hari. The same theme is discussed in Gurbani :

ਜਨਮੁ ਜੀਤਿ ਮਰਣਿ ਮਨੁ ਮਾਨਿਆ ॥

ਆਪਿ ਮੂਆ ਮਨੁ ਮਨ ਤੇ ਜਾਨਿਆ ॥ (ਅੰਗ ੧੫੩)

Claim the victory of birth; let your mind surrender and accept death

When your mind dies to itself, then to that mind comes knowledge. (P. 153)

This image of the puppet show can be understood in another sense also. The author emphasises the transfixing quality of the puppet show when it is at night, for one becomes so drawn into the drama that we forget who and where we are. This is likewise the nature of this cycle of existence, in which 'people' become transfixed by the dramatic but ultimately impermanent familial and social relationships that entice us away from the reality of who we really are.

DOHRA 35

ਦੋਹਰਾ

ਖੇਟਨ ਕੀ ਸੰਗਤਿ ਕਰੇ, ਕਰੇ ਲੋਭ ਜਨ ਜੋਇ।

ਸੁਨੇ ਸਕਲ ਸਾਚੀ ਕਹੋ, ਦੁਖੀ ਹੋਈ ਜਗ ਸੋਇ॥੩੫॥

ਖੇਟਨ vices, blemishes ਕੀ of ਸੰਗਤਿ company ਕਰੇ do, ਕਰੇ do ਲੋਭ avarice ਜਨ person ਜੋਇ look at। ਸੁਨੇ listen ਸਕਲ all and sundry ਸਾਚੀ truth ਕਹੋ narrate ਦੁਖੀ pain, sadness ਹੋਈ is ਜਗ world ਸੋਇ that॥੩੫॥

- Whoever keeps the company of bad people acquires their vices and blemishes
- (Pandit Gulāb Singh says) all listen to this carefully as I narrate the truth, these people are bound to suffer in this world.

Commentary

Another necessary requirement on the path expounded by the Gurus, and here further elaborated upon by Pandit Gulāb Singh, is the company of fellow virtuous individuals. Like a crystal, the individual takes on the colour of that which is

around it. The Guru has talked at great length on the benefits of keeping sangat with saints :

ਨਾਨਕ ਸਾਧੂ ਸੰਗਿ ਜਾਗੇ ਗਿਆਨ ਰੰਗਿ ॥ ਵਡਭਾਗੇ ਕਿਰਪਾ ॥੪॥੧॥੩੯॥ (ਅੰਗ ੩੮੦)
O Nanak, in the sādḥ sangat the love of divine knowledge is awakened; this kindness is a great fortune
॥ 4॥1॥39॥ (P. 380)

Again, the unspoken implication here is that there must be a social aspect to this dispassion. It is not isolation from the world, but more a retreat into the company of saints.

SVAIYA 36

ਸਵੈਯਾ

ਤਿਲ ਤੇਲ ਕੇ ਸੰਗਿ ਲਹੇ ਦੁਖ ਕੇ, ਰਸ ਸੰਗਤਿ ਤੇ ਜਗ ਈਖ ਪਿੜਾਏ ।
ਫਲ ਸੰਗਤਿ ਪਾਦਪ ਈਟ ਸਹੇ, ਅਰੁ ਗੰਧ ਕਿ ਸੰਗਹਿ ਫੂਲ ਤਪਾਏ ।
ਕਰਿ ਤੰਦੁਲ ਸੰਗਤਿ ਕੇ ਜਗ ਮੈ, ਪੁਨ ਸੀਸ ਬਿਖੈ ਤੁਖ ਮੁਸਲ ਖਾਏ ।
ਮਿਲਿ ਈਖ ਸਮੰ ਕਰਿ ਖੋਟਨ ਸੰਗਤਿ, ਯਾ ਜਗ ਮੈ ਕੌਨ ਨ ਪਾਏ ॥੩੬॥

ਤਿਲ sesame seed ਤੇਲ oil ਕੇ of ਸੰਗਿ with ਲਹੇ obtain, find ਦੁਖ pain, suffering ਕੇ of ਰਸ essence ਸੰਗਤਿ meeting, collective ਤੇ do ਜਗ world ਈਖ sugarcane ਪਿੜਾਏ causes to crush । ਫਲ fruit ਸੰਗਤਿ company ਪਾਦਪ tree ਈਟ brick ਸਹੇ enduring ਅਰੁ and ਗੰਧ fragrance ਕਿ of ਸੰਗਹਿ with ਫੂਲ flowers ਤਪਾਏ cause heat । ਕਰਿ do ਤੰਦੁਲ rice ਸੰਗਤਿ company ਕੇ of ਜਗ world ਮੈ in ਪੁਨ then ਸੀਸ head ਬਿਖੈ in ਤੁਖ shell, husk ਮੁਸਲ wooden pestle ਖਾਏ bears । ਮਿਲਿ meet ਈਖ sugarcane ਸਮੰ equal ਕਰਿ do ਖੋਟਨ vices ਸੰਗਤਿ company ਯਾ that ਜਗ world ਮੈ in ਕੌਨ who ਨ not ਪਾਏ receive ॥੩੬॥

- Oil being mixed with sesame¹ is bound to endure pain, for the sweet juice of the sugarcane one is compelled to crush it
- When with fruit the tree endures being pelted with bricks, likewise to obtain the essence of the flower it is set on fire
- Then the husk in the company of rice grain is to face the pestle

1. The oil and seed symbolic image is also used in the Svetasvatara Upanishad to convey the essential relationship between Brahman and the world.

- In such a way one is to avoid the company of vices in this world.

SVAIYA 37

ਸਵੈਯਾ

ਨਾਦ ਕਿ ਲੋਭ ਤਜੇ ਮ੍ਰਿਗ ਪ੍ਰਾਨ, ਸੁ ਬੀਨ ਸੁਨੇ ਅਹਿ ਆਪ ਬੰਧਾਏ ।
ਮੀਨ ਸੁ ਤਯਾਗ ਅਗਾਧ ਜਲੰ, ਉਰ ਲੋਭ ਲਗੇ ਗਲਿ ਲੋਹ ਫਹਾਏ ।
ਕਾਗਦ ਦੀ ਪੁਤਰੀ ਕਰਣੀ ਵਸਿ, ਮੱਤ ਗਇੰਦ ਸੁ ਅੰਕਸ ਖਾਏ ।
ਯਾ ਭਵਮੰਡਲ ਮਾਹਿ ਸੁਨੇ, ਉਰ ਲੋਭ ਕਰੇ ਦੁਖ ਕੌਨ ਨ ਪਾਏ ॥੩੭॥

ਨਾਦ sound ਕਿ of ਲੋਭ avarice ਤਜੇ leave ਮ੍ਰਿਗ deer ਪ੍ਰਾਨ breathe, life source
ਸੁ that ਬੀਨ been-a musical instrument ਸੁਨੇ listen ਅਹਿ then ਆਪ you ਬੰਧਾਏ
cause to be tied। ਮੀਨ fish ਸੁ that ਤਯਾਗ renounce ਅਗਾਧ unfathomable ਜਲੰ
water, ocean ਉਰ in ਲੋਭ avarice ਲਗੇ attach ਗਲਿ in throat ਲੋਹ avarice ਫਹਾਏ
ensnared, hooked। ਕਾਗਦ paper ਦੀ of ਪੁਤਰੀ puppet ਕਰਣੀ do ਵਸਿ under
control of ਮੱਤ enjoyment ਗਇੰਦ elephant ਸੁ that ਅੰਕਸ iron used to drive
elephants ਖਾਏ inflict। ਯਾ that ਭਵਮੰਡਲ cycle of existence ਮਾਹਿ in ਸੁਨੇ listen
ਉਰ heart ਲੋਭ avarice ਕਰੇ do ਦੁਖ sadness, pain ਕੌਨ who ਨ not ਪਾਏ
gets ॥੩੭॥

- Due to the greed (invoked by the sound in) the deer's ears (from the hunter's call) it loses its life and is tied up
- The fish leaves the unfathomable ocean because of its attachment to greed, getting a hook stuck in its throat
- By becoming lustful after seeing a paper puppet (of a female elephant), the elephant has to endure smacks on its head for the rest of its life¹
- (Tell me) in this cycle of existence who does not experience suffering from responding to the heart's avarice.²

1. Paper elephant - the paper puppet is used by those who catch elephants. A trap is set with a paper female elephant in front of a dug hole covered with leaves. The elephant so filled with attraction falls in and is then domesticated by being, as the poet describes it, hit over the head for the rest of its life working for a human master.

2. Sri Kabir Ji uses a similar image to Pandit Gulāb Singh ji
ਕਾਮ ਸੁਆਇ ਗਜ ਬਸਿ ਪਰੇ ਮਨ ਬਉਰਾ ਰੇ ਅੰਕਸੁ ਸਹਿਓ ਸੀਸ॥ (ਗਉੜੀ ਕਬੀਰ, ਅੰਗ ੩੩੬)

Commentary

The illusory nature of the world is so evocatively depicted here through natural imagery. Each example ends in pain or bondage. Likewise, each is enticed from their natural state into deepening bondage and pain, much alike individuals who are drawn further into greed and desire with age. Two essential aspects are within each example drawn from the natural world. The first is the presence of deception; the hook with bait on, the paper cut-out, the false call. The ensnaring deceptions play on the animal's sexual lust and all consuming greed.¹ The deception is an active force, and for it to occur the stimulus appears to be one thing but in actual fact is something quite the contrary. Likewise, when caught up in seeking to fulfil desire our discriminative faculty is clouded and our alertness to the real nature of things around us is skewered. In a sense the faculties of vivek and budhi are overpowered by the lustful motivation. Falling for this deception ends in pain and bondage; for the fish, death and for the elephant, life long slavery. A similar understanding of the nature of māyā or illusion, although apparently lacking in sympathy, is given in the Prabodhchandrodaya Natak where the allegorical character for māyā is a prostitute. The lustful man projects onto the prostitute qualities she does not possess (love, fidelity, refined charm) and vice versa to entice and deceive the man. The second aspect of the animal example is that each is exploited by its inherited instinct. An animal knows none other than to seek out reproductive success, to seek food, both to enhance its chances of survival. Likewise, because of the nature

1. Attracted by the lure of sexual desire, the elephant is captured, O crazy mind, and now the halter is placed around its neck

Bharthari also uses the same image in Vairagya Shatakam

Without knowing its burning power the moth jumps into the flame, the fish through ignorance eats the baits on the hook; whereas we, having full discernment, do not renounce the sensual desires, complicated as they are with manifold dangers; alas how inscrutable is the power of delusion! Salok 18.

of existence within this realm, the ātma from birth is willingly clouded in illusory desires and attachments seeking only gratification. Hence the individual is also driven instinctually into this great deception. According to Māndūkya Upanishad, this is the consequence of prājña, the causal state. It is for the Guru to advise appropriate knowledge and practice to grant release from this illusion. This process requires a reorientation of the mental faculties so accustomed to the illusion. Such a task requires great effort and holds many pitfalls; for it is an effort and mindset seemingly at odds with what appears to be the norms of existence. Bhai Gurdās requests us to recognise the illusion for what it is, and embrace true identity :

ਘਟ ਘਟ ਪੂਰਨ ਬ੍ਰਹਮੁ ਹੈ ਚੰਦ ਜਲ ਵਿਚਿ ਭਾਲੇ ।

In each and every heart is complete Brahman, as a moon reflected in water

SVAIYA 38

ਸਵੈਯਾ

ਗੀਝਨ ਮਾਸ ਗਹੇ ਮੁਖ ਮੈਂ, ਪੁਨ ਝੁੰਡਨ ਤੇ ਨਿਜ ਮੁੰਡ ਕਟਾਏ ।

ਭ੍ਰਿੰਗ ਬਲੀ ਪਿਖਿ ਕੰਜ ਪ੍ਰਭਾ, ਉਰ ਲੋਭ ਲਗੇ ਤਿਹ ਮਾਹਿ ਬੰਧਾਏ ।

ਰੂਪ ਕੇ ਲੋਭ ਪਤੰਗ ਦਹੇ, ਅਰੁ ਚੋਗ ਕਿ ਲੋਭ ਬਿਹੰਗ ਫਹਾਏ ।

ਯਾ ਭਵ ਮੰਡਲ ਮਾਹਿ ਸੁਨੋ, ਉਰ ਲੋਭ ਕਰੇ ਦੁਖ ਕੌਨ ਨ ਪਾਏ ॥੩੮॥

ਗੀਝਨ eagle, hawk ਮਾਸ flesh ਗਹੇ catch, seize ਮੁਖ mouth ਮੈਂ in ਪੁਨ then ਝੁੰਡਨ to flock ਤੇ of ਨਿਜ self ਮੁੰਡ head ਕਟਾਏ causes to be cut off। ਭ੍ਰਿੰਗ bhaura, a large black bee ਬਲੀ branch ਪਿਖਿ look, see ਕੰਜ lotus flower ਪ੍ਰਭਾ beauty ਉਰ heart ਲੋਭ avarice ਲਗੇ attach ਤਿਹ that ਮਾਹਿ in ਬੰਧਾਏ cause to be tied, in bondage। ਰੂਪ form ਕੇ of ਲੋਭ avarice ਪਤੰਗ a moth attracted by light ਦਹੇ burnt ਅਰੁ and ਚੋਗ birdfood ਕਿ of ਲੋਭ avarice ਬਿਹੰਗ bird ਫਹਾਏ ensnared। ਯਾ ਭਵ ਮੰਡਲ ਮਾਹਿ ਸੁਨੋ ਉਰ ਲੋਭ ਕਰੇ ਦੁਖ ਕੌਨ ਨ ਪਾਏ see svaiya 37॥੩੮॥

- Vultures seize the dead flesh in their mouths, but in doing other vultures attack them desiring the same meat, thus they receive cuts on their heads
- The black bee from a branch looks at the beauty of the

lotus (attached to the fragrance) and such a desire causes it to be locked within the flower

- The moth is transfixed by the beauty of the light and annihilates itself in the flame, the bird greedily desires bird food only to become ensnared in a cage
- (Tell me) in this cycle of existence who does not experience suffering in responding to the heart's avarice.

Commentary

The first image develops a natural metaphor for not only is the desire itself causing further bondage, but that that which is desirable to one vulture in this world will be desired by other vultures also. Hence desiring things ephemeral and repugnant of the material world (as symbolised by the rotting meat) not only sustains bondage but increases the 'jhundan' or flock of others driven by greed and avarice. The second image also needs explaining. In India the bee is drawn to and receives enjoyment from the very fragrance of the lotus. If it becomes overly attached to the fragrance in the evening it may well get caught since when the sun stops shining the flower head closes in on itself. Before sunrise, flower sellers pick the lotus and by the time the morning sunlight causes the flower head to open the bee is dead.

SVAIYA 39

ਸਵੈਯਾ

ਬਿਧਿ ਮਾਨਵ ਦੇਹ ਰਚੀ ਜਗ ਮੈਂ, ਇਹਿ ਤੇ ਸਭ ਲੋਗਨ ਕੋ ਹਿਤ ਹੋਈ।

ਇਨ ਮੈਂ ਸੁਭ ਸਾਧਨ ਕੋ ਕਰ ਕੈ, ਜਗ ਕੀ ਪਦਵੀ ਨਹਿ ਹੋਰਤ ਕੋਈ।

ਜਗ ਨਾਹਿ ਰਹੇ ਯਹਿ ਸੰਕ ਭਈ, ਪੁਨ ਭੂਖ ਪਯਾਸ ਰਚੇ ਬਿਧਿ ਦੋਈ।

ਜਿਸ ਤੇ ਸਭ ਸਾਧਨ ਪੂਰ ਮਿਲੇ, ਦੁਖ ਦੋਇ ਨਿਵਾਰਣ ਦੋਰਤ ਲੋਈ॥੩੯॥

ਬਿਧਿ Brahma of, manner in ਮਾਨਵ man ਦੇਹ body ਰਚੀ make ਜਗ world ਮੈਂ in ਇਹਿ this ਤੇ of ਸਭ all ਲੋਗਨ people ਕੋ of ਹਿਤ infatuation ਹੋਈ is। ਇਨ body ਮੈਂ in ਸੁਭ all ਸਾਧਨ spiritual practice ਕੋ of ਕਰ do ਕੈ if ਜਗ world ਕੀ of ਪਦਵੀ rank, status, dignity ਨਹਿ not ਹੋਰਤ see ਕੋਈ anyone। ਜਗ world ਨਾਹਿ not ਰਹੇ

(120)

remains ਜਹਿ this ਸੰਕ doubt ਭਈ happens ਪੁਨ then ਭੁਖ hunger ਪਯਾਸ thirst ਰਚੇ make ਬਿਧਿ this way, manner, Brahma of ਦੋਈ both। ਜਿਸ this ਤੇ of ਸਭ all ਸਾਧਨ spiritual practice ਪੂਰ dust ਮਿਲੇ meets with ਦੁਖ pain, suffering ਦੋਇ both ਨਿਵਾਰਣ far bring ਦੌਰਤ goes around ਲੋਈ world॥੩੯॥

- Brahma made all the people of the world with infatuation within
- Within the body sādhanā¹ is performed (bringing happiness and patience) but those who have rank and status will not find this
- (Then) Brahma doubted² as the world would no longer hold any purpose, so he also created both thirst and hunger
- With this desire of hunger and thirst the spiritual practice of that person will end in dust producing only further suffering; the whole world is running around trying to quench this thirst and hunger.

Commentary

Hence for sādhanā to be effective one must begin by becoming unaffected by these thirsts and hungers (desires and attachments) described thus far. Within the Vivekchuramani (salok 19) of Sankaracharya, it is merely the initial qualification (rather than something aspired to) for the study of Vedānt to be in full control of oneself. The ਖਟ ਸਮੰਪਤੀ or khat sampati one must adopt and master before sādhanā itself will be effective. This six-fold practice is as such :

- Sam (ਸਮ) the control of the mind
- Dam (ਦਮ) the control of the senses
- Shardhā (ਸ਼ਰਦਾ) pure, resolute faith (in the words of scripture and Guru)

1. ਸਾਧਨ or Sādhanā – these are spiritual practices such as jap (repetition of Nām), tap (austerities), ād sādhanā (ancient practices), sat (truth), dhiraj (stoic patience), santokh (contentment), dharam (righteousness) and vichar (meditation)

2. Brahma doubts because the human's capacity to attain spiritual virtues through sādhanā and attain liberation would potentially leave the world without any purpose for himself.

- Smādhān (ਸਮਾਧਾਨ) single-pointedness of the mind, highly focused
- Uprām (ਉਪਰਾਮ) strict observance of one's duty
- Titikshā (ਤਿਤੀਕਸ਼ਾ) stoic endurance (of hot and cold for example)

Most prakarangrants on Vedant will begin by outlining this six-fold practice. For example Vichār Sāgar Granth¹, much lauded by sādhus of northern India and composed by Dādūpanthi scholar Pandit Nischal Dās in braj bhasha names and then explains these practices in the initial verses, such as :

ਸਮ ਦਮ ਸ੍ਵਧਾ ਤੀਸਰੀ ਸਮਾਧਾਨ ਉਪਰਾਮ॥
ਛੁਟੀ ਤਿਤੀਕਸ਼ਾ ਜਾਨਿਏਂ ਭਿੰਨ ਭਿੰਨ ਯਹ ਨਾਮ ॥੧੫॥

Not only has one to renounce desires and attachments, but also rank and status to achieve effective sādhana. For centuries spiritual fathers and mothers of all traditions have held that those steeped in status and rank are often at odds with the spiritual path. By themselves, rank and status are not necessarily hindrances to the path, but one must master oneself to remain unafflicted by them. For example, our beloved master, Guru Gobind Singh, King of Kings, lived surrounded by royal comfort yet was utterly unafflicted by it. What is the teaching within this? A common Tassuwuf² teaching story concerning Junaid, the great Sufi master, explains this perfectly. Once a group of earnest seekers ventured far to converse with this Sufi master. Upon arrival they found him sat surrounded by unimaginable luxury.

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1. *Vichār Sāgar Granth* has been very popular among the Sewāpanthi, Udāsi and Nirmala Sikh samprdāyas. To this day it is the most accessible treatise on Advait Vedānta. Not surprisingly the first translation into English by Lala Sreeram in 1885 seems to have been in part inspired by his vidyaguru Baba Pardaman Singh 'Sadhu Nirmala'. Of his character he describes him as being "fit to be worshipped in every sense of the word...retired from the turmoil of a sad deceitful world to study self...a wide range of philanthropy actuates (him), nationality (he) know(s) not...and to teach and instruct is (his) favourite occupation".
 2. Arabic term for the Sufi tariqat.

Horried by this scene, they rejected him immediately, travelling instead into the wilderness of the desert. Eventually they found an ascetic hidden in a cave, bent over in prayer, half emaciated with nothing but a jug of water and a mat for his possessions. Seeing him they fell at his feet and recounted their experience of Junaid, affirming that here before them they had finally found a true Sufi master. The ascetic shook with grief, tears streaming, stating 'Friends, so shallow that you judge on outward signs alone. Know this truth and cease to be blinded, Junaid the great is surrounded by such luxury because he is impervious to it; I surround myself with austerity because I am impervious to simplicity'.

Thus the teaching here is aimed at those afflicted by rank and status, who have not begun spiritual practice and caught up in worldly efforts such that the essential development of humility, compassion and kindness cannot begin.

SVAIYA 40

ਸੁ

ਸਵੈਯਾ

ਰਾਕਮਣੀ

ਰੇ ਮਨ ਕੋ ਫਲ ਤੋਹਿ ਰਚਯੋ ਬਿਧਿ, ਪਾਵਹਿਗੋ ਤਸਿ ਸੰਕ ਪਿਸਾਚੀ।
ਨਹਿ ਲਹੇ ਤਿਹਿ ਕੋ ਨਰ ਔਰ, ਸੁ ਦੌਰਨ ਮੈਂ ਮਤਿ ਕਾ ਹਿਤ ਰਾਚੀ।
ਯੋ ਜੁਗ ਤੇ ਜੁਗ ਔਰਹਿ ਹੋਹਿ, ਸੁ ਤੋ ਫਲ ਤੋਹਿ ਮਿਲੇ ਬਿਧਿ ਸਾਚੀ।
ਹੋਇ ਪ੍ਰਸੰਨ ਸੁ ਰਾਮ ਭਜੋ, ਇਤ ਤੇ ਉਤ ਦੌਰਨ ਮੈਂ ਮਤਿ ਕਾਚੀ॥੪੦॥

ਰੇ Oh ਮਨ mind ਕੋ of ਫਲ fruit ਤੋਹਿ your ਰਚਯੋ make ਬਿਧਿ manner in, Brahma of ਪਾਵਹਿਗੋ will gain ਤਸਿ abandon ਸੰਕ doubt, misgivings ਪਿਸਾਚੀ spirit। ਨਹਿ not ਲਹੇ find ਤਿਹਿ that ਕੋ of ਨਰ man ਔਰ more ਸੁ that ਦੌਰਨ run, moves around ਮੈਂ in ਮਤਿ mind, understanding ਕਾ of ਹਿਤ infatuation ਰਾਚੀ meet with, are together। ਯੋ if ਜੁਗ¹ era ਤੇ then ਜੁਗ era ਔਰਹਿ more ਹੋਹਿ happens ਸੁ that ਤੋ your ਫਲ fruit ਤੋਹਿ your of ਮਿਲੇ meet ਬਿਧਿ way of doing ਸਾਚੀ truth। ਹੋਇ is ਪ੍ਰਸੰਨ happy ਸੁ that ਰਾਮ Rām ਭਜੋ remember ਇਤ here ਤੇ and ਉਤ there ਦੌਰਨ run, moves around ਮੈਂ in ਮਤਿ mind, understanding ਕਾਚੀ imperfect, unbaked ॥੪੦॥

1. ਜੁਗ or Yugs denoting the four eras described each lasting many millennia.

- Oh mind, Brahma has made you so that you experience the fruit of pain and pleasure, so abandon this doubt from your mind, which is like a spirit
- With this understanding of the fruit of infatuation, man no longer moves around from pillar to post
- If this era becomes another era, then you will still get the reward of your fruit, because that is the truthful method
- Hence be happy (content) remembering Rām, as running here and there will only fragment your mind.

SVAIYA 41

ਸਵੈਯਾ

ਜਿਹ ਲੋਗਨ ਕੇ ਹਿਤ ਪਾਪ ਕਰੇ, ਮਨ ਤੇ ਨਹਿ ਤੇ ਕੁਛ ਕਾਜ ਸਵਾਰੇ।
 ਜਬ ਲੋ ਤਵ ਤੇ ਸੁਖ ਹੋਰਤ ਹੈ, ਤਬ ਹੀ ਮੁਖ ਮਾਹਿ ਪੁਕਾਰਤ ਥਾਰੇ।
 ਤਰੁ ਮੈਂ ਫਲ ਹੇਰਿ ਬਿਹੰਗਮ ਕੇ, ਗਨ ਆਵਤ ਹੈਂ ਛਦ ਚੋਂਚ ਪਸਾਰੇ।
 ਨਰ ਆਪਦ ਔ ਤਰੁ ਦਾਹਿ ਲਗੇ, ਨਰ ਔਰ ਬਿਹੰਗਮ ਦੂਰ ਪਧਾਰੇ॥੪੧॥

ਜਿਹ which ਲੋਗਨ people ਕੇ of ਹਿਤ infatuation ਪਾਪ vice, sin ਕਰੇਂ do ਮਨ mind ਤੇ of ਨਹਿ not ਤੇ of ਕੁਛ some ਕਾਜ perform ਸਵਾਰੇ set in order, control। ਜਬ when ਲੋ until ਤਵ your ਤੇ from ਸੁਖ happiness ਹੋਰਤ look ਹੈਂ is ਤਬ then ਹੀ indeed ਮੁਖ mouth, facing ਮਾਹਿ in ਪੁਕਾਰਤ shout, cry ਥਾਰੇ your। ਤਰੁ tree ਮੈਂ in ਫਲ fruit ਹੇਰਿ look of ਬਿਹੰਗਮ birds ਕੇ of ਗਨ great, much ਆਵਤ comes ਹੈਂ is ਛਦ wing, feather ਚੋਂਚ beak of bird ਪਸਾਰੇ stretch out, spreads। ਨਰ man ਆਪਦ sadness ਔ more ਤਰੁ tree ਦਾਹਿ fire ਲਗੇ applies ਨਰ man ਔਰ more ਬਿਹੰਗਮ birds ਦੂਰ far away ਪਧਾਰੇ goes, to journey ॥੪੧॥

- Those people for whom you perform bad deeds are not going to set in order any of your accounts
- Only until they see your happiness do they face you and cry 'we are on your side'
- (Like) birds seeing a tree with much fruit, they come flocking with beaks open and wings spread
- When sadness comes and the tree has been burnt, then those same birds (people) fly far away.

SVAIYA 42

ਸਵੈਯਾ

ਮਨ ਕਜੋ ਧਨ ਕੋ ਬਹੁ ਭਾਂਤਿ ਚਹੈ, ਅਰੁ ਕਾ ਹਿਤ ਲੋਗਨ ਕੋ ਸੁ ਦੁਖਾਵੈ।
 ਜਗ ਬੀਚ ਦੁਖੰਕੁਰ ਪਾਪ ਸੁਨੋ, ਮਨ ਕਾ ਹਿਤ ਤੂੰ ਬਹੁ ਭਾਂਤਿ ਕਮਾਵੈ।
 ਹਰਿ ਪੁੰਨ ਕਥਾ ਤਟ ਤੀਰਥ ਮੈਂ, ਹਰਿ ਨਾਮ ਉਚਾਰਨ ਮੈਂ ਦੁਖੁ ਪਾਵੈ।
 ਅਬ ਨਾ ਸਮਝੇ, ਸਮਝੋਗੇ ਤਬੀ, ਜਮ ਕਿੰਕਰ ਜੋ ਸਿਰ ਦੰਡ ਲਗਾਵੈ॥੪੨॥

ਮਨ mind ਕਜੋ what for ਧਨ wealth, property ਕੋ of ਬਹੁ many ਭਾਂਤਿ manner, fashion ਚਹੈ wanted ਅਰੁ and ਕਾ of ਹਿਤ infatuation ਲੋਗਨ people ਕੋ of ਸੁ that ਦੁਖਾਵੈ causes sadness, pain। ਜਗ world ਬੀਚ middle ਦੁਖੰਕੁਰ root of sadness ਪਾਪ vice, sin ਸੁਨੋ listen ਮਨ mind ਕਾ of ਹਿਤ infatuation ਤੂੰ you ਬਹੁ many, much ਭਾਂਤਿ manner ਕਮਾਵੈ cause to earn। ਹਰਿ Hari ਪੁੰਨ good actions ਕਥਾ narration, description ਤਟ bank of ਤੀਰਥ sacred pilgrimage point of purification of karma ਮੈਂ in ਹਰਿ Hari ਨਾਮ name ਉਚਾਰਨ utter, repetition ਮੈਂ in ਦੁਖੁ sadness, pain ਪਾਵੈ puts on, obtains। ਅਬ now ਨਾ not ਸਮਝੇ understand, realise ਸਮਝੋਗੇ understanding happened ਤਬੀ then, ਜਮ death ਕਿੰਕਰ messenger ਜੋ whom ਸਿਰ head ਦੰਡ stick ਲਗਾਵੈ apply, hit ॥੪੨॥

- Oh mind, for what do you want so much wealth? Out of infatuation why make others suffer?
- In this world there are bad deeds, the root of sadness, which you (mind) listen to, in such a manner you earn great sin
- Listening to the narration of Hari's good actions, by residing on the banks of the sacred tirath uttering Hari's name seems painful to you
- Even if now you don't understand, know that you will understand when the messenger of death comes and hits you over the head with his stick.

SVAIYA 43

ਸਵੈਯਾ

ਤਨ ਧਾਰਿ ਕੇ ਨਾ ਉਪਕਾਰ ਕਰੇ, ਰਾਗ ਪਰਾਂਗਨ ਰੂਪ ਨਿਹਾਰੇ।
 ਜਗ ਜਾਚਕ ਦੀਨਨ ਕੇ ਗਨ ਜੇ, ਕਰਿ ਕੋਪ ਸਭੇ ਨਿਜ ਦੁਾਰ ਤੇ ਟਾਰੇ।
 ਬਲ ਹੀਨਨ ਕੇ ਸੁਭ ਕਾਜ ਜਿਤੇ, ਨਿਜ ਕਾਜਨ ਹੇਤ ਸਭੇ ਸੁ ਬਿਗਾਰੇ।
 ਜਗ ਮੈਂ ਸੁਭ ਕਾਜ ਬਿਸਾਰਤ ਹੋਂ, ਬਿਧਿ ਕੌਨ ਸੁਧਾ ਸੁਖ ਪਾਉਂ ਮੁਰਾਰੇ॥੪੩॥

(125)

ਤਨ body ਧਾਰਿ possesses ਕੇ of ਨਾ not ਉਪਕਾਰ goodness ਕਰੇ do ਰਾਗ love, infatuation, love-do ਪਰਾਗਨ other women ਰੂਪ form ਨਿਹਾਰੇ looking at । ਜਗ world ਜਾਚਕ beggar ਦੀਨਨ poor, poverty ਕੇ of ਗਨ great, much of ਜੇ if, ਕਹਿ do ਕੋਪ anger ਸਭੈ all ਨਿਜ self ਦੁਾਰ door ਤੇ of ਟਾਰੇ ward off । ਬਲ power ਹੀਨਨ weak ਕੇ of ਸੁਭ good ਕਾਜ action ਜਿਤੇ which ਨਿਜ self ਕਾਜਨ actions ਹੇਤ for ਸਭੈ all ਸੁ that ਬਿਗਾਰੇ bad actions perform । ਜਗ world ਮੈਂ in ਸੁਭ good ਕਾਜ action ਬਿਸਾਰਤ forgotten ਹੋਂ is ਬਿਧਿ manner, way of doing things ਕੌਨ who ਸੁਖਾ āmrit ਸੁਖ happiness ਪਾਉਂ get ਮੁਰਾਰੇ Krishna, slayer of demon Mur ॥੪੩॥

- Taking the form of this human you still haven't done any good in this world, (instead) you have been staring and fantasising about beautiful women
- And you showed great anger to those who in great poverty requested (for help) at your door and sternly warded them off
- Having more power, you have destroyed the good actions of other weaker people
- In the world when all the good deeds have been forgotten, in such a manner, how may I get the essence of happiness from you O Lord, slayer of Mur demon.

Commentary

A sādḥū is expected to observe internal and external controls on sexual desire (jati). When one lacks a complete resolve to embrace sexual renunciation, instead maintaining only an active suppression of sexual desire, problems often arise through the accumulation of sexual energy. The effects of this increase obtrusive thoughts and may culminate in fixation. According to Nirmala traditions, the sādḥū should identify and renounce the eight forms of kām or sexual desire, namely :

Sravan - listening to sexual things,

Simran - repeated sexual fantasising,

Kirtan - listening to music of a sexually charged nature,

Chintan - to think about sexual things,

Vārtālāp - talking to entice a partner through flirtatious conversation,

Prayatan - to attempt to associate with the person
Khailkaran - sexual intercourse,
Prapati - to attain the person in marriage.

The successful control of these eight-fold aspects of sexual desire leads to the status of Brahmācharya.

SVAIYA 44

ਸਵੈਯਾ

ਜਗ ਨਾਹਿ ਕਰੀ ਗੁਰ ਸੇਵ ਭਲੀ, ਅਰੁ ਨਾ ਹਰਿ ਕੇ ਮੁਖ ਨਾਮ ਉਚਾਰੇ।
ਬਲ ਹੀਨਨ ਕੋ ਕਟੁ ਬੈਨ ਕਹੇ, ਮੁਖ ਮਾਹਿ ਅਚੇ ਭਵ ਮੈ ਮਦ ਖਾਰੇ।
ਉਰ ਕੋਪ ਹੁਤਾਸਨ ਦਾਹਿ ਲਗੇ, ਜਗ ਲੋਕਨ ਕੇ ਘਰ ਪਾਵਕ ਜਾਰੇ।
ਜਗ ਮੈਂ ਸੁਭ ਕਾਜ ਬਿਸਾਰਤ ਹੋਂ, ਬਿਧਿ ਕੌਨ ਸੁਧਾ ਸੁਖ ਪਾਉਂ ਮੁਰਾਰੇ॥੪੪॥

ਜਗ world ਨਾਹਿ not ਕਰੀ do ਗੁਰ Guru ਸੇਵ serve, service ਭਲੀ goodness ਅਰੁ and ਨਾ not ਹਰਿ Hari ਕੇ of ਮੁਖ mouth ਨਾਮ Nām ਉਚਾਰੇ pronounce, utter। ਬਲ power ਹੀਨਨ weak ਕੋ of ਕਟੁ cut ਬੈਨ speech ਕਹੇ explain, speak ਮੁਖ mouth ਮਾਹਿ in ਅਚੇ drink ਭਵ world, existence ਮੈ in ਮਦ alcohol ਖਾਰੇ bad taste, consume। ਉਰ heart ਕੋਪ anger ਹੁਤਾਸਨ fire ਦਾਹਿ burns ਲਗੇ applies ਜਗ world ਲੋਕਨ family ਕੇ of ਘਰ house ਪਾਵਕ fire ਜਾਰੇ burns। ਜਗ ਮੈਂ ਸੁਭ ਕਾਜ ਬਿਸਾਰਤ ਹੋਂ ਬਿਧਿ ਕੌਨ ਸੁਧਾ ਸੁਖ ਪਾਉਂ ਮੁਰਾਰੇ see svaiya 43 ॥੪੪॥

- (O mind) In this world you didn't serve the Guru, nor did you place Hari's name in your mouth and utter it
- You said harsh words to the weak and while in the world put in your mouth things with bad taste like alcohol
- When you felt the heat of anger in your heart then you burnt down the family homes of others with this fire
- In the world when all the good deeds have been forgotten, in such a manner, how may I get the essence of happiness from you O Lord, slayer of Mur demon.

Commentary

The subject matter of these preceding verses is the identification of practical actions within ones lifestyle considered at odds with the Gurmat path. The author

specifically targets undesirable behaviour ranging from inner actions of sexual obsession, fixation with power and lacking compassion, through the external actions such as bad speech and consuming alcohol. As the earliest form of rehit, within his Vāran Bhai Gurdas states the Gurmukh speaks sweetly, and whatever is spoken is recitation of Nām :

ਗੁਰਮੁਖਿ ਮਿਠਾ ਬੋਲਣਾ ਜੋ ਬੋਲੈ ਸੋਈ ਜਪੁ ਜਾਪੈ ।

Likewise, the Gurmukh possesses a 'firmness' in the following qualities :

ਸਤੁ ਸੰਤੋਖੁ ਦਇਆ ਧਰਮੁ ਨਾਮੁ ਦਾਨੁ ਇਸਨਾਨੁ ਦ੍ਰਿੜਾਇਆ

Truth, Contentment, Compassion, Righteousness, Nām, Charity, Purity are possessed

Such undesirable behaviours identified by Pandit Gulāb Singh are counter to the sattvaguna mode in which the aspirant is advised to orient to and remain in. Further, such actions are in direct contradiction of the Khat Sampati discussed earlier. To understand what is the appropriate behaviour and mindset of one desirous of liberation, Pandit Gulāb Singh suggests study of and contemplation on the life narratives of Hari, denoting the historical accounts of the various avatārs for guidance on practical and ethical conduct such as the Rāmāyan, Bhagvad Gita and, considering the mangalācharan, Janamsākhi literature on the Gurus also.

SVAIYA 45

ਸਵੈਯਾ

ਨਹਿ ਪੂਜਨ ਦੇਵਨ ਕੋ ਕਰਿਓ, ਅਰੁ ਬਿਪ੍ਰਨ ਕੇ ਨਹਿ ਪਾਦ ਪਖਾਰੇ ।
 ਨਿਜ ਪ੍ਰਾਨਨ ਪਾਲਨ ਹੇਤ ਸਦਾ, ਭਵਮੰਡਲ ਔਰਨ ਪ੍ਰਾਨ ਨਿਕਾਰੇ ।
 ਉਰ ਤੇ ਸਭ ਪੁੰਨ ਬਿਸਾਰ ਦਯੋ, ਅਰੁ ਤੇ ਪਦ ਪੰਕਜ ਨਾ ਉਰ ਧਾਰੇ ।
 ਜਗ ਮੈਂ ਸੁਭ ਕਾਜ ਬਿਸਾਰਤ ਹੋਂ, ਬਿਧਿ ਕੌਨ ਸੁਧਾ ਸੁਖ ਪਾਉਂ ਮੁਰਾਰੇ ॥੪੫॥

ਨਹਿ no ਪੂਜਨ pūja, worship ਦੇਵਨ gods and goddesses ਕੋ of ਕਰਿਓ perform ਅਰੁ and ਬਿਪ੍ਰਨ brahmins, priest caste ਕੇ of ਨਹਿ not ਪਾਦ feet ਪਖਾਰੇ wash। ਨਿਜ

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you ਪ੍ਰਾਨਨ breathing ਪਾਲਨ nurture ਹੇਤ for ਸਦਾ ever, ਭਵਮੰਡਲ cycle of existence ਔਰਨ more ਪ੍ਰਾਨ breath, life force ਨਿਕਾਰੇ take out, remove। ਉਰ heart ਤੇ of ਸਭ all ਪੁੰਨ good actions ਬਿਸਾਰ forget ਦਯੋ give ਅਰੁ and ਤੇ of ਪਦ feet ਪੰਕਜ lotus ਨਾ not ਉਰ heart ਧਾਰੇ keeps, imbued with। ਜਗ ਮੈਂ ਸੁਭ ਕਾਜ ਬਿਸਾਰਤ ਜੋ ਬਿਧਿ ਕੋਨ ਸੁਧਾ ਸੁਖ ਪਾਉਂ ਮੁਰਾਰੇ see svaiya 43॥੪੫॥

- (O mind) Nor did you perform devta pūja¹, nor wash the feet of brahmins
- For sustaining your own life you always took the life out of other living things
- From the heart you took away all memory of good actions and in your heart you did not hold the lotus feet (of the Lord)
- In the world when all the good deeds have been forgotten, in such a manner, how may I get the essence of happiness from you O Lord, slayer of Mur demon.

Commentary

This verse is an excellent example of the means by which Nirmalas spread Gurmat doctrine through out India during this period. Two common aspects of karamkhand duty, devta pūja and washing the feet of brahmins are upheld as virtuous actions. Devta pūja meaning worship of the chosen deity or ishtadev characterises one who is serious in their dharmic duty. Washing the feet of brahmins here refers to sannyāsis of the brahmin caste within the fourth stage of the varnāshrama, who wander from place to place begging alms, living a saintly lifestyle. The term 'brahmin' arises later in the granth in a similar context as an example of bhikh, or seeking alms. Again it is a virtuous act to laud and worship such wandering saints. Yet as one progresses through the text neither practice mentioned alone is celebrated as capable of achieving anything of spiritual

1. Devotional worship of the various gods and goddesses dependent upon who one's ishtadev is.

worth. Instead it is through residing in a sattvagunic lifestyle, unattached to desire, listening to the knowledge of the Guru and practicing devotional worship of Brahman through nām japna that is worthy. Therefore both denote standard everyday responsibilities for one upholding prescribed dharmic duty, but are taught indirectly to be in themselves not part of the path prescribed by Pandit Gulāb Singh.

SVAIYA 46

ਸਵੈਯਾ

ਵਿਗ ਬੈਠਿ ਧਨੀ ਨਰ ਕੇ ਹਰਿ ਜੀ, ਨਿਜ ਪ੍ਰਾਨਨ ਰੋਕ ਸੁ ਬੈਨ ਉਚਾਰੇ ।
 ਨਹਿ ਬੈਠਿ ਤਪੋ ਬਨ ਮੈਂ ਹਰਿ ਜੀ, ਫਲ ਖਾਇ ਸਦਾ ਤਵ ਨਾਮ ਸੰਭਾਰੇ ।
 ਧਨ ਪਾਵਨ ਕੇ ਨਿਸ ਨੀਂਦ ਤਜੀ, ਹਰਿ ਪਾਵਨ ਕੇ ਨਹਿ ਨੈਨ ਉਘਾਰੇ ।
 ਜਗ ਮੈਂ ਸੁਭ ਕਾਜ ਬਿਸਾਰਤ ਹੋਂ, ਬਿਧਿ ਕੌਨ ਸੁਧਾ ਸੁਖ ਪਾਉਂ ਮੁਰਾਰੇ ॥੪੬॥

ਵਿਗ near ਬੈਠਿ sit ਧਨੀ wealthy lord, prosperous ਨਰ man ਕੇ of ਹਰਿ ਜੀ Hari ji ਨਿਜ self ਪ੍ਰਾਨਨ breath ਰੋਕ pausing ਸੁ that ਬੈਨ speech ਉਚਾਰੇ utter, speak। ਨਹਿ not ਬੈਠਿ sit ਤਪੋ tapasya ਬਨ jungle ਮੈਂ in ਹਰਿ ਜੀ Hari ji ਫਲ fruit ਖਾਇ consume, eat ਸਦਾ ever ਤਵ self ਨਾਮ Name ਸੰਭਾਰੇ maintain। ਧਨ wealth ਪਾਵਨ purity ਕੇ of ਨਿਸ night ਨੀਂਦ sleep ਤਜੀ abandon, leave ਹਰਿ Hari ਪਾਵਨ purity ਕੇ of ਨਹਿ not ਨੈਨ eyes ਉਘਾਰੇ cause to open। ਜਗ ਮੈਂ ਸੁਭ ਕਾਜ ਬਿਸਾਰਤ ਹੋਂ ਬਿਧਿ ਕੌਨ ਸੁਧਾ ਸੁਖ ਪਾਉਂ ਮੁਰਾਰੇ see svaiya 43 ॥੪੬॥

- (O Hari ji) Sitting near the wealthy person speech is spoken very softly so they cannot hear my voice and become upset
- I did not sit in the jungle doing tapasya, living on wild fruit and flowers ever keeping Your Nām in my heart
- I could never open my eyes to gain the purity from Hari, whereas I could ever abandon sleep to obtain wealth¹
- In the world when all the good deeds have been forgotten, in such a manner, how may I get the essence of happiness from you O Lord, slayer of Mur demon.

1. Sri Guru Arjun Dev states in Rag Suhi on page 738

ਬੁਰੇ ਕਾਮ ਕਉ ਉਠਿ ਖਲੋਇਆ ॥

ਨਾਮ ਕੀ ਬੇਲਾ ਪੈ ਪੈ ਸੋਇਆ ॥੧॥

He gets up readily, to do his evil deeds,

When it is time to meditate on the Nām, then he sleeps. ॥1॥

Commentary

Three negative qualities are outlined here. The first is fearfulness, and the second the prevalence of tamoguna with regard to spiritual practice. One finds it difficult to give up sleep for devotion, whereas when there is apparent material pleasure available sleep is readily given up. Further, the above demonstrates indirectly that the author advises the practice of nām simran in the manner prescribed by the Gurus; bathing and waking in the early hours of the morning to utter and meditate upon the name of Parbrahm. As Japuji Sahib states, one should arise in the 'nectarous time' to contemplate the true name :

ਅੰਮ੍ਰਿਤੁ ਵੇਲਾ ਸਚੁ ਨਾਉ ਵਡਿਆਈ ਵੀਚਾਰੁ ॥ (ਅੰਗ ੨)

At the Nectar time, (perform) great contemplation on the true name (P. 2)

Guru Ram Das develops this with :

ਗੁਰ ਸਤਿਗੁਰ ਕਾ ਜੋ ਸਿਖੁ ਅਖਾਏ ਸੁ ਭਲਕੇ ਉਠਿ ਹਰਿ ਨਾਮੁ ਧਿਆਵੈ ॥ (ਅੰਗ ੩੦੫)

One who calls himself a Sikh of the True Guru, shall rise in the early morning hours and meditate on the Lord's Name (P. 305)

SVAIYA 47

ਸਵੈਯਾ

ਉਰ ਲੋਭ ਲਗੇ ਨਿਜ ਧਾਮ ਤਜੇ, ਦਿਸਿ ਪੱਛਮ ਕੇ ਮਗ ਮਾਂਹਿ ਪਧਾਰੇ।

ਜਗ ਪੁੰਨ ਹੁਲਾਸ ਸੁ ਪਾਇ ਉਠੇ, ਨਹਿ ਦਿੱਬਜ ਧੁਨੀ ਪਥ ਮਾਂਹਿ ਪਧਾਰੇ।

ਧਨ ਦੇਵਨ ਕੇ ਮੁਖ ਮੂੰਦ ਲਏ, ਅਰੁ ਲੇਵਨ ਕੇ ਸਭ ਦਾਂਤ ਨਿਕਾਰੇ।

ਜਗ ਮੈਂ ਸੁਭ ਕਾਜ ਬਿਸਾਰਤ ਹੋਂ, ਬਿਧਿ ਕੌਨ ਸੁਧਾ ਸੁਖ ਪਾਉਂ ਮੁਰਾਰੇ॥੪੭॥

ਉਰ heart ਲੋਭ avarice ਲਗੇ apply ਨਿਜ self, own ਧਾਮ house ਤਜੇ abandon ਦਿਸਿ sight ਪੱਛਮ west ਕੇ of ਮਗ road, path ਮਾਂਹਿ in ਪਧਾਰੇ happened, gone। ਜਗ world ਪੁੰਨ good actions ਹੁਲਾਸ bliss ਸੁ that ਪਾਇ get ਉਠੇ get up ਨਹਿ no ਦਿੱਬਜ-ਧੁਨੀ the Ganga ਪਥ road ਮਾਂਹਿ in ਪਧਾਰੇ happened, gone। ਧਨ wealth ਦੇਵਨ gods and goddesses ਕੇ of ਮੁਖ mouth ਮੂੰਦ closed ਲਏ apply ਅਰੁ and ਲੇਵਨ

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take away ਕੋ of ਸਭ all ਦਾਂਤ teeth ਨਿਕਾਰੇ cast off । ਜਗ ਮੈਂ ਸੁਭ ਕਾਜ ਬਿਸਾਰਤ ਹੋਂ ਬਿਧਿ
ਕੋਨ ਸੁਧਾ ਸੁਖ ਪਾਉਂ ਮੁਰਾਰੇ see svaiya 43 ॥੪੭॥

- (O Mind) with the greed for money in my heart I left my home and took the road to the west
- In the world, I did not receive the bliss of performing good deeds since while on the road I did not go to Ganga to do isnān¹
- To give wealth in charity I closed my mouth but to obtain wealth I reveal my teeth smiling
- In the world when all the good deeds have been forgotten, in such a manner, how may I get the essence of happiness from you O Lord, slayer of Mur demon.

DOHRA 48

ਦੋਹਰਾ

ਉੱਤਮ ਮੱਧਮ ਫਲ ਜਿਤੇ, ਪਾਵੇ ਜਗਤ ਮਝਾਰ।
ਕਰਮ ਬਿਰਖ ਪਾਲੇ ਲਹੇ, ਬਿਨਾ ਕਰਮ ਨਹਿ ਧਾਰ॥੪੮॥

ਉੱਤਮ exalted, high ਮੱਧਮ medium ਫਲ fruit ਜਿਤੇ which ਪਾਵੇ obtain ਜਗਤ world ਮਝਾਰ in। ਕਰਮ action ਬਿਰਖ tree ਪਾਲੇ to nurture ਲਹੇ acquire ਬਿਨਾ without ਕਰਮ action ਨਹਿ not ਧਾਰ support ॥੪੮॥

- The exalted and medium fruits of good deeds will be obtained within the boundaries of this world
- The deeds you perform nurture the tree and produce fruits, but without actions there is no support.

1. The importance of isnān is upheld by the Guru's threefold criteria of nām-dān-
isnān. Sri Guru Rām Dās states :

ਉਦਮੁ ਕਰੇ ਭਲਕੇ ਪਰਭਾਤੀ ਇਸਨਾਨੁ ਕਰੇ ਅੰਮ੍ਰਿਤ ਸਰਿ ਨਾਵੈ ॥

ਉਪਦੇਸਿ ਗੁਰੂ ਹਰਿ ਹਰਿ ਜਪੁ ਜਾਪੈ ਸਭਿ ਕਿਲਵਿਖ ਪਾਪ ਦੋਖ ਲਹਿ ਜਾਵੈ ॥ (ਅੰਗ ੩੦੫)

Upon arising early in the morning, he is to bathe, and cleanse himself in the pool of nectar.

Following the Instructions of the Guru, he is to chant the Name of the Lord, Har, Har. All sins, misdeeds and negativity shall be erased (P. 305)

SVAIYA 49

ਸਵੈਯਾ

ਜਿਨ ਬਾਲਕ ਭਾਵ ਸੁ ਖੇਲ ਮਤੇ, ਨਹਿ ਬਿਦਯਾ ਲਈ ਜਗ ਮੈਂ ਰਸ ਭੀਨੀ।
ਜੋਬਨ ਮੈਂ ਰਸ ਭੋਗ ਕਰੇ, ਨ ਦਲੀ ਅਰਿ ਕੀ ਪੁਜਨੀ ਰਣ ਪੀਨੀ।— ਭੁਭੁ
ਨਹਿ ਆਤਮ ਰਾਮਹਿ ਗਯਾਨ ਲਯੋ, ਤਟ ਤੀਰਥ ਨਾ ਤਪਸਾ ਬਹੁ ਕੀਨੀ।
ਫਲ ਪੁੰਨ ਅਧਾਰ ਸੁ ਮਾਨਵ ਦੇਹ, ਭਈ ਤਿਨ ਕੀ ਸੁ ਪੁੰਨ ਬਿਹੀਨੀ॥੪੯॥

ਜਿਨ whom ਬਾਲਕ child ਭਾਵ mindset in ਸੁ that ਖੇਲ games ਮਤੇ enjoyment ਨਹਿ not
ਬਿਦਯਾ knowledge ਲਈ apply ਜਗ world ਮੈਂ in ਰਸ love, essence ਭੀਨੀ with। ਜੋਬਨ
youth ਮੈਂ in ਰਸ essence, flavour ਭੋਗ enjoy, consume ਕਰੇ do ਨ not ਦਲੀ killer
ਅਰਿ enemy ਕੀ of ਪੁਜਨੀ army ਰਣ war ਪੀਨੀ drinks। ਨਹਿ not ਆਤਮ true self ਰਾਮਹਿ
Rām (pārbrahm svarup) ਗਯਾਨ ātmic knowledge ਲਯੋ brings ਤਟ bank ਤੀਰਥ
pilgrimage centre of purity ਨਾ not ਤਪਸਾ tapasya ਬਹੁ sit ਕੀਨੀ do। ਫਲ fruit ਪੁੰਨ
good actions ਅਧਾਰ foundation ਸੁ that ਮਾਨਵ man ਦੇਹ body ਭਈ happens ਤਿਨ
those ਕੀ with ਸੁ that ਪੁੰਨ good actions ਬਿਹੀਨੀ without ॥੪੯॥

- A child's mindset is to spend time enjoying playing games but fails to pay attention to their studies not having learnt how to do anything within the world
- In their youth they seek to enjoy flavour (pleasures), but do not enjoin in victory having defeated the enemy in war
- The true nature of ātma as nothing but Parmātma, understood through acquisition of ātmic knowledge and performing tapasya on the bank of a sacred place, has not been achieved nor practiced
- Such people are without any good actions since their body is without foundation of the fruit of good deeds.¹

SVAIYA 50

ਸਵੈਯਾ

ਜੋਬਨ ਉਪਰਿ ਜਾਰਠਤਾ, ਅਰੁ ਜੀਵਨ ਕੋ ਰਿਪ ਕਾਲ ਬਨਾਏ।

1. Guru Amar Dās states in Rāg Āsa

ਮਨਮੁਖ ਮਰਹਿ ਮਰਿ ਮਰਣੁ ਵਿਗਾੜਹਿ॥ (ਅੰਗ ੩੬੨)

The self-willed manmukhs are dying, they are dying a wretched death (P. 362)

ਸੁਖਨ ਉਪਰਿ ਦੁਖ ਰਚੇ, ਕਰਿ ਸੰਪਦ ਆਪਦ ਫੇਰ ਦਿਖਾਏ ।
ਮੂਢਨ ਕੋ ਧਨ ਧਾਮ ਦਯੋ, ਪੁਨ ਕੋਵਿਦ ਕੋ ਗ੍ਰਹਿ ਭੀਖ ਮੰਗਾਏ ।
ਯਾ ਬਿਧਿ ਮੈਂ ਬਿਧ ਭੁਲ ਸਮੇਂ, ਹਰਿ ਨਾਂਹਿ ਕਰੀ ਕਛੁ ਆਇ ਸਹਾਏ ॥੫੦॥

ਜੋਬਨ youth ਉਪਰਿ up, above ਜਾਰਠਤਾ old age ਅਰੁ and ਜੀਵਨ life ਕੋ of ਰਿਪ enemy ਕਾਲ death, time ਬਨਾਏ make। ਸੁਖਨ happiness ਉਪਰਿ up, above ਦੁਖ pain, sadness, suffering ਰਚੇ make ਕਰਿ do ਸੰਪਦ majesty, wealth ਆਪਦ pain, suffering ਫੇਰ then ਦਿਖਾਏ cause to be seen। ਮੂਢਨ fool, idiot ਕੋ of ਧਨ wealth, possessions ਧਾਮ home ਦਯੋ gave ਪੁਨ then ਕੋਵਿਦ pandit, learned person ਕੋ of ਗ੍ਰਹਿ house ਭੀਖ alms, charity ਮੰਗਾਏ beg, request। ਯਾ this ਬਿਧਿ manner, fashion ਮੈਂ in ਬਿਧ brahma ਭੁਲ go astray, be forgotten ਸਮੇਂ occasion, time, ਹਰਿ Visnu ਨਾਂਹਿ not ਕਰੀ do ਕਛੁ some ਆਇ come ਸਹਾਏ protect ॥੫੦॥

- (Brahma has) made death and time the enemy of life as old age replaces youthfulness
- Happiness has been replaced by sadness when wealth is seen to become the cause of suffering.
- The fool has been given both a house and wealth while the wise one made to beg at their door
- In this manner Brahma (appears) to have forgotten Visnu, who has not protected us.

Commentary

This stark criticism of Brahma as the creative force mimics the status Brahma holds as one who has fallen out of favour with Pārbrāhm, and is thus not to be worshipped alike the other two aspects of the trimūrti, Visnu and Shiva. There are two essential reasons for this. The first is that recorded within the Purānas is the incident in which Brahma held incestuous desire for his daughter, Sarasvati. The second, mentioned by Pandit Gulāb Singh, is that his purpose is in conflict with the ātma in that he has the responsibility to continue creating illusion and would have no function to play at all if it were easy to attain moksh. Hence Brahma accordingly is the one who intentionally creates hunger, thirst and suffering to fulfil his own function and make moksh difficult.

SVAIYA 51

ਸਵੈਯਾ

ਤਨ ਕੇ ਬਲ ਨੇ ਅਬ ਪੀਠ ਦਈ, ਅਰੁ ਹਾਰ ਪਰੇ ਦ੍ਰਿਗ ਬਾਲ ਸੰਗਾਤੀ।
 ਤਜ ਕੇ ਇਹ ਲੋਕ ਬਿਖੇ ਹਮ ਕੋ, ਚਲਿ ਆਪ ਗਏ ਸੁਰ ਲੋਕ ਸ੍ਰਜਾਤੀ। — ਮਿਤ੍ਰ
 ਜਗ ਮੀਤ ਸਖਾ ਮੁਖ ਫੇਰ ਗਏ, ਅਬ ਸੇਵਕ ਨਾਹਿ ਪੁਛੇ ਮਮ ਬਾਤੀ।
 ਮਮ ਆਹਿ ਪਲਾਂਗਮ ਹੇ ਤ੍ਰਿਸਨੇ, ਇਕ ਤੂੰ ਮਮ ਸੰਗ ਰਹੀ ਦਿਨ ਰਾਤੀ॥੫੧॥

ਤਨ body ਕੇ of ਬਲ strength, power ਨੇ not ਅਬ now ਪੀਠ back, place ਦਈ show, give ਅਰੁ and ਹਾਰ loss, defeated ਪਰੇ fall ਦ੍ਰਿਗ eyes, sight ਬਾਲ child ਸੰਗਾਤੀ company। ਤਜ leave, abandon ਕੇ of ਇਹ this ਲੋਕ plane ਬਿਖੇ sensual enjoyment ਹਮ we ਕੋ of, ਚਲਿ goes ਆਪ you ਗਏ gone ਸੁਰ gods and goddesses ਲੋਕ plane ਸ੍ਰਜਾਤੀ heaven of specific caste। ਜਗ world ਮੀਤ friend ਸਖਾ loved ones ਮੁਖ mouth ਫੇਰ then ਗਏ gone ਅਬ now ਸੇਵਕ serve, servant ਨਾਹਿ not ਪੁਛੇ questions ਮਮ my ਬਾਤੀ talk, condition। ਮਮ my ਆਹਿ is ਪਲਾਂਗਮ grievance ਹੇ is ਤ੍ਰਿਸਨੇ thirst, craving ਇਕ one ਤੂੰ you ਮਮ my ਸੰਗ company ਰਹੀ keep ਦਿਨ day ਰਾਤੀ night ॥੫੧॥

- This strength of body has been defeated and my childhood friends have disappeared from my sight
- They have gone from this plane of sensual enjoyment to that plane of gods and goddesses
- In the world, even closest friends have turned their backs on me and even the servants do not listen to my talk
- The grievance with craving is that it remained in my company day and night.

SVAIYA 52

ਸਵੈਯਾ

ਦ੍ਰਿਗ ਜੋਤਿ ਘਟੀ ਕਟ ਹੈ ਲਟਕੀ, ਪਲਟੀ ਸਭ ਦੇਹ ਨ ਰਾਮ ਸੰਭਾਰੇ।
 ਕਰ ਮੈਂ ਲਕੁਟੀ ਨ ਉਠੀ ਕਰ ਤੇ, ਧਰ ਮਾਂਹਿ ਲਟੀ ਸੁ ਮਹਾਂ ਅਬ ਹਾਰੇ।
 ਜਬ ਬਾਲਕ ਬੇ ਤਬ ਖੇਲ ਮਤੇ, ਤਰੁਨਾਪਨ ਮੈ ਸੁਭ ਕਾਜ ਬਿਗਾਰੇ।
 ਅਬ ਔਰ ਨ ਓਟ ਨਿਹਾਰਤ ਹੋਂ, ਸਰਣਾਗਤਿ ਹੋਂ ਜਲ ਭੂਧਰ ਤਾਰੇ॥੫੨॥

ਦ੍ਰਿਗ sight ਜੋਤਿ light ਘਟੀ heart, body ਕਟ cut, destroy ਹੈ is ਲਟਕੀ affected gait ਪਲਟੀ changed, altered ਸਭ all ਦੇਹ body ਨ not ਰਾਮ Rām ਸੰਭਾਰੇ maintain। ਕਰ

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hands ਮੈਂ in ਲਕੁਟੀ stick ਨ ਨਹੀਂ ਉੱਠੀ get up ਕਰ hands ਤੇ of ਧਰ earth, support
ਮਾਂਹਿ in ਲਟੀ fell ਸੁ that ਮਹਾਂ great ਅਬ now ਹਾਰੇ defeated । ਜਬ when ਬਾਲਕ
child ਬੇ was ਤਬ then ਖੇਲ play ਮਤੇ happiness, fun ਤਰੁਨਾਪਨ full youthfulness
ਮੈ in ਸੁਭ good ਕਾਜ work ਬਿਗਾਰੇ spoil, ruin । ਅਬ now ਔਰ more ਨ ਨਹੀਂ ਓਟ
shelter, protection ਨਿਹਾਰਤ see ਹੋਂ is ਸਰਣਾਗਤਿ seeking refuge ਹੋਂ is ਜਲ water
ਭੂਧਰ mountain ਤਾਰੇ help to cross over ॥੫੨॥

- Now even the light in my eyes and body is diminishing, for
Rām no longer maintains it
- With hands no longer on the cane but on the earth, I have
fallen, once great and now sad have I become
- When (once) as a child, playing fun games in youthfulness
good actions have become spoiled
- Now I do not have anyone to protect me, I only seek
refuge in You, as You did in water and rock.'

SVAIYA 53

ਸਵੈਯਾ

ਜਬ ਜੋਬਨ ਥਾ ਜਨ ਪ੍ਰੀਤਿ ਕਰੇ, ਅਬ ਜਾਠਰ ਮਾਂਹਿ ਭਏ ਸਭ ਖਾਰੇ ।
ਨਹਿ ਹੈ ਅਧਿਕਾਰ ਕਛੁ ਤੁਮਰੇ, ਕਰ ਲੈ ਲਕੁਟੀ ਬਹੁ ਮੋਹਿ ਦੁਆਰੇ ।
ਇਮ ਭਾਖਤ ਹੈ ਕਰੁਨਾ ਨਿਧਿ ਰਾਮ, ਪਰੋਂ ਤੁ ਕਹੇਂ ਯਹਿ ਪਾਦ ਪਸਾਰੇ ।
ਅਬ ਔਰ ਨ ਓਟ ਨਿਹਾਰਤ ਹੋਂ, ਸਰਣਾਗਤਿ ਹੋਂ ਜਲ ਭੂਧਰ ਤਾਰੇ ॥੫੩॥

ਜਬ when ਜੋਬਨ youth ਥਾ was ਜਨ man ਪ੍ਰੀਤਿ love ਕਰੇ do ਅਬ now ਜਾਠਰ old age
ਮਾਂਹਿ in ਭਏ happens ਸਭ all ਖਾਰੇ insipid । ਨਹਿ not ਹੈ is ਅਧਿਕਾਰ rank, dignity ਕਛੁ
some ਤੁਮਰੇ your ਕਰ do ਲੈ bring ਲਕੁਟੀ stick ਬਹੁ very much ਮੋਹਿ my ਦੁਆਰੇ

1. There are a number of Gurbani quotations that elucidate this similar point :

ਕਾਲੀ ਹੁ ਫੁਨਿ ਧਉਲੇ ਆਏ ॥ (ਅੰਗ ੧੦੨੭)

Black hair will eventually become grey (P. 1027)

ਭਵਰ ਗਏ ਬਗ ਬੈਠੇ ਆਏ ॥ (ਸੁਹੀ ਕਬੀਰ ਅੰਗ ੭੯੨)

*The black hair like the large bee has gone. Grey hair like the stork now sits
(on my head) (P. 792)*

ਨੈਨਹੁ ਨੀਰੁ ਵਹੈ ਤਨੁ ਖੀਨਾ ਭਏ ਕੇਸ ਦੁਧ ਵਾਨੀ ॥ (ਸੋਰਠਿ ਭੀਖਨ, ਅੰਗ ੬੫੯)

In my eyes, water (tears) my body has become weak, and my hair milky white (P. 659)

ਲੋਚਨ ਸੁਮਹਿ ਬੁਧਿ ਬਲ ਨਾਠੀ ਤਾ ਕਾਮੁ ਪਵਸਿ ਮਾਧਾਣੀ ॥ (ਸਿਰੀ ਰਾਗ ਬੇਣੀ, ਅੰਗ ੯੩)

*With watering eyes, both wisdom (intellect) and strength have gone, but still
desire keeps you going (P. 93)*

doors। ਇਸ in this way ਭਾਖਤ speak, utter ਹੈ is ਕਰੁਨਾ compassion ਨਿਧਿ ocean of ਰਾਮ Rām ਪਰੋਂ cause to happen ਤੁ your ਕਹੋਂ speak ਯਹਿ this ਪਾਦ feet ਪਸਾਰੇ spread out। ਅਬ ਔਰ ਨ ਓਟ ਨਿਹਾਰਤ ਹੋਂ ਸਰਣਾਗਤਿ ਹੋਂ ਜਲ ਭੂਧਰ ਤਾਰੇ see svaiya 52॥੫੩॥

- When man was in youth he was loved, but with old age has become insipid
- (They say) 'You have not the rank to come here, so take your stick and sit at my door'
- Being of old age I spread my feet O' compassionate Rām, but they speak tauntingly of this action
- Now I do not have anyone to protect me, I only seek refuge in You, as You did to water and rock.

SVAIYA 54

ਸਵੈਯਾ

ਅਬ ਜਾਠਰ ਮੈ ਤਨ ਖੀਨ ਭਏ, ਅਬ ਦੂਰ ਭਏ ਮੁਖ ਦਾਂਤ ਹਮਾਰੇ।
ਜਨ ਮੋਹ ਕੋ ਭੋਜਨ ਸੋਇ ਧਰੇ, ਘਰ ਭੀਤਰਿ ਜੋ ਕਛੁ ਪਾਵਕ ਜਾਰੇ। ਪੁਰੇ
ਮੁਖ ਤੇ ਕਛੁ ਭਾਕਤ ਹੋਂ ਜਬ ਹੀ, ਤੁ ਨਹਿ ਤੇ ਹਿਤ ਪੂਪ ਸਵਾਰੇ।
ਅਬ ਔਰ ਨ ਓਟ ਨਿਹਾਰਤ ਹੋਂ ਸਰਣਾਗਤਿ ਹੋਂ ਜਲ ਭੂਧਰ ਤਾਰੇ॥੫੪॥

ਅਬ now ਜਾਠਰ old age ਮੈ in ਤਨ body ਖੀਨ wasted, feeble ਭਏ happens, ਅਬ now ਦੂਰ far away ਭਏ happens ਮੁਖ mouth ਦਾਂਤ teeth ਹਮਾਰੇ our। ਜਨ people ਮੋਹ ego, I-ness ਕੋ of ਭੋਜਨ food ਸੋਇ that ਧਰੇ keep, place ਘਰ house ਭੀਤਰਿ in ਜੋ whom ਕਛੁ some ਪਾਵਕ fire ਜਾਰੇ burns, destroy। ਮੁਖ mouth ਤੇ of ਕਛੁ some ਭਾਕਤ utter, speaks ਹੋਂ is ਜਬ when ਹੀ indeed ਤੁ then ਨਹਿ not ਤੇ of ਹਿਤ infatuation ਪੂਪ soft thing ਸਵਾਰੇ voices। ਅਬ ਔਰ ਨ ਓਟ ਨਿਹਾਰਤ ਹੋਂ ਸਰਣਾਗਤਿ ਹੋਂ ਜਲ ਭੂਧਰ ਤਾਰੇ see svaiya 52॥੫੪॥

- Now the body in old age becomes feeble with my teeth having fallen out of my mouth
- My family members place food in front of me that has been burnt on the fire
- When I utter something about it they speak bitterly stating that no more tasty meals will be cooked for me
- Now I do not have anyone to protect me, I only seek refuge in You, as You did in water and rock.

(137)

SVAIYA 55

ਸਵੈਯਾ

ਨਹਿ ਦਾਨ ਦੀਏ ਦਿਜ ਮੰਡਲ ਕੋ, ਅਰੁ ਦਿੱਬਯ ਧੁਨੀ ਤਨ ਨਾਹਿ ਪਖਾਰੇ।
ਨਹਿ ਮਾਤ ਸੁ ਤਾਤ ਕੀ ਸੇਵ ਕਰੀ, ਨਹਿ ਦੇਵਨ ਕੇ ਕੁਲ ਪੂਜ ਸਵਾਰੇ।
ਲਰਕਾਪਨ ਮੈਂ ਤਰੁਣਾਪਨ ਮੈਂ, ਜਨਰਾਪਨ ਮੈਂ ਨਹਿ ਰਾਮ ਚਿਤਾਰੇ।
ਅਬ ਔਰ ਨ ਓਟ ਨਿਹਾਰਤ ਹੋਂ, ਸਰਣਾਗਤਿ ਹੋਂ ਜਲ ਭੂਧਰ ਤਾਰੇ॥੫੫॥

ਨਹਿ not ਦਾਨ gift, giving ਦੀਏ of ਦਿਜ Brahman ਮੰਡਲ congregation ਕੋ of, ਅਰੁ and ਦਿੱਬਯ ਧੁਨੀ Ganga ਤਨ body ਨਾਹਿ not ਪਖਾਰੇ wash, cleanse। ਨਹਿ not ਮਾਤ mother ਸੁ that ਤਾਤ father ਕੀ of ਸੇਵ service ਕਰੀ do ਨਹਿ not ਦੇਵਨ gods and goddesses ਕੇ of ਕੁਲ family ਪੂਜ puja, devotion ਸਵਾਰੇ good method do, perform। ਲਰਕਾਪਨ childhood ਮੈਂ in ਤਰੁਣਾਪਨ youthful ਮੈਂ in ਜਨਰਾਪਨ old age ਮੈਂ in ਨਹਿ not ਰਾਮ Rām ਚਿਤਾਰੇ remember। ਅਬ ਔਰ ਨ ਓਟ ਨਿਹਾਰਤ ਹੋਂ ਸਰਣਾਗਤਿ ਹੋਂ ਜਲ ਭੂਧਰ ਤਾਰੇ see svaiya 52॥੫੫॥

- (O mind) Not having given anything to the Brahman congregation, nor having performed any cleansing ablutions in the Ganga
- Nor having served one's mother and father, nor performed devotions in the correct manner to the deities of the family lineage (ancestors)
- Nor in childhood, nor in youth, nor in old age has Rām been remembered
- Now I do not have anyone to protect me, I only seek refuge in You, as You did in water and rock.

SVAIYA 56

ਸਵੈਯਾ

ਨਹਿ ਸੇਵ ਕਰੀ ਸਿਵ ਕੀ ਹਮਰੂ, ਅਰੁ ਨਾਹਿ ਗਜਾਨਨ ਆਸ ਹਮਾਰੇ।
ਨਹਿ ਪੁੰਨ ਕਰੇ ਭਵਮੰਡਲ ਮੈਂ, ਅਰੁ ਪਾਪ ਕਰੇ ਜਗ ਮਾਂਹਿ ਕਰਾਰੇ।
ਨਹਿ ਹਵੈ ਤਰਬੋ ਯਹਿ ਸੰਕ ਮਿਟੀ, ਹਰਿ ਨਾਥ ਬਲੀ ਜੁ ਅਜਾਮਲ ਤਾਰੇ।
ਅਬ ਔਰ ਨ ਓਟ ਨਿਹਾਰਤ ਹੋਂ, ਸਰਣਾਗਤਿ ਹੋਂ ਜਲ ਭੂਧਰ ਤਾਰੇ॥੫੬॥

ਨਹਿ not ਸੇਵ serve ਕਰੀ do ਸਿਵ Shiva ਕੀ of ਹਮਰੂ we do, ਅਰੁ and ਨਾਹਿ not ਗਜਾਨਨ elephant head ਆਸ expectation ਹਮਾਰੇ our। ਨਹਿ not ਪੁੰਨ good actions ਕਰੇ do ਭਵਮੰਡਲ cycle of existence ਮੈਂ in ਅਰੁ and ਪਾਪ bad actions, vice, sin

(138)

ਕਰੇ do ਜਗ world ਮਾਂਹਿ in ਕਰਾਰੇ done। ਨਹਿੰ not ਹਵੈ happens ਤਰਬੋ boat ਯਹਿ in ਸੰਕ doubt ਮਿਟੀ destroy ਹਰਿ Hari ਨਾਥ ruler ਬਲੀ strong, powerful ਜੁ that ਅਜਾਮਲਾ¹ a historical character who was a great sinner, but attained mukti ਤਾਰੇ helps safely cross। ਅਬ ਔਰ ਨ ਓਟ ਨਿਹਾਰਤ ਹੋਂ ਸਰਣਾਗਤਿ ਹੋਂ ਜਲ ਭੂਧਰ ਤਾਰੇ see svaiya 52॥੫੬॥

- Nor have we performed service of Shiva nor kept Ganesh's expectations (in our hearts)
- Good actions have not been performed in this cycle of existence, only bad actions have been made in this world
- Duality regarding crossing over the ocean of existence has ceased as the all powerful Hari saved even Ajāmal
- Now I do not have anyone to protect me, I only seek refuge in You, as You did in water and rock.

DOHRA 57

ਦੋਹਰਾ

ਰੇ ਮਨ ਪਾਲਨ ਸੀਲ ਕਉ ਆਪਦ ਅਨਾਪਦ ਮਾਹਿ।
ਸਦਾ ਕਰੋ ਸੁਖ ਕੋ ਲਹੋ, ਤਨ ਲੋ ਡਾਰੋ ਨਾਹਿ॥੫੭॥

ਰੇ O ਮਨ mind ਪਾਲਨ adhere to ਸੀਲ peaceful emotional state, jati-sati ਕਉ of ਆਪਦ sadness, pain ਅਨਾਪਦ away from pain ਮਾਹਿ in। ਸਦਾ ever ਕਰੋ do ਸੁਖ happiness ਕੋ of ਲਹੋ obtain ਤਨ body ਲੋ until ਡਾਰੋ fear ਨਾਹਿ not ॥੫੭॥

- O mind adhere to patience and calmness in both pain and pleasure
- Always keep this mindset, for you will ever remain with happiness.

SVAIYA 58

ਸਵੈਯਾ

ਭਵ ਮੰਡਲ ਮਾਂਹਿ ਸੁਸੀਲ ਫਲੇ, ਪੁਨ ਸੀਲ ਪ੍ਰਲੋਕ ਬਿਖੇ ਫਲ ਜਾਏ।
ਜਗ ਸੀਲ ਕੁ ਪਾਲਨ ਉਤਮ ਹੈ, ਤਨ ਆਪਦ ਤੇ ਨਹਿ ਸੀਲ ਗਵਾਏ।

1. ਅਜਾਮਲਾ or Ajāmal - The original story arises within the 6th chapter of the Bhāgavad Purāna.

ਤਨ ਧਾਰਿ ਰਹੇ ਜਗ ਭੀਤਰਿ ਜੋ, ਮਨ ਕੋਨ ਅਹੇ ਨਹਿ ਜੋ ਦੁਖ ਪਾਏ।
ਨਿਪ ਪਾਂਡਪ ਸੇ ਬਨ ਮਾਹਿ ਬਸੇ, ਜਿਨ ਕੇ ਹਰਿ ਹੋਵਤ ਨੀਤ ਸਹਾਏ॥੫੮॥

ਭਵ ਮੰਡਲ cycle of existence ਮਾਂਹਿ in ਸੁਸੀਲ modest ਫਲੇ fruits ਪੁਨ then ਸੀਲ
patience ਪ੍ਰਲੋਕ a next world, life ਬਿਖੇ sensual enjoyment ਫਲ fruit ਜਾਏ
goes। ਜਗ world ਸੀਲ patience ਕੁ anyone ਪਾਲਨ nourish ਉਤਮ good ਹੈ is ਤਨ
body ਆਪਦ pain ਤੇ of ਨਹਿ not ਸੀਲ patience ਗਵਾਏ get rid of, destroy। ਤਨ
body ਧਾਰਿ imbued with ਰਹੇ remains ਜਗ world ਭੀਤਰਿ in ਜੋ whom ਮਨ mind
ਕੋਨ whose ਅਹੇ is ਨਹਿ not ਜੋ whom ਦੁਖ pain, suffering ਪਾਏ gets। ਨਿਪ King
ਪਾਂਡਪ¹ son of Pandū Raja ਸੇ those ਬਨ jungle ਮਾਹਿ in ਬਸੇ dwell ਜਿਨ those ਕੇ
of ਹਰਿ Hari ਹੋਵਤ happens ਨੀਤ always ਸਹਾਏ protecting ॥੫੮॥

- In this cycle of existence only good actions will produce the fruit of reaching the next world
- In this world patience is good nourishment, if one experiences pain one should not abandon patience
- Within this world in human form there is no one who does not experience suffering
- (Even) the sons of Raja Pandū¹ dwelled within the jungle, and as such Krishna was forever protecting them.

Commentary

Throughout the text patience or 'seel' has been celebrated as a great virtue. This is a development of the same term and teaching as is found within Gurbani :

ਸਹਣ ਸੀਲ ਸੰਤੰ ਸਮ ਮਿਤ੍ਰਸੁ ਦੁਰਜਨਹ ॥

ਨਾਨਕ ਭੋਜਨ ਅਨਿਕ ਪ੍ਰਕਾਰੇਣ ਨਿੰਦਕ ਆਵਧ ਹੋਇ ਉਪਤਿਸਟਤੇ ॥੨੭॥ (ਅੰਗ ੧੩੫੬)

Saints are patient and good natured; friends and enemies are the same to them

Nanak it is all the same to them, whether someone offers all sorts of food or slanders them, or draws weapons to kill them (P. 1356).

1. Pandū Raja's five sons are Yudhishtir, Arjan, Bhimsain by Kunit and Nukul and Saidev by Madri - see earlier note on the Raja Pandū and the Pandav sons.

ਸਵੈਯਾ

ਜਿਹ ਨਾਮ ਉਚਾਰਤ ਦੁਖ ਮਿਟੇ/ਵਹਿ ਰਾਮ ਗਏ ਪਦ ਸੋਂ ਬਨ ਮਾਂਗੀ।
ਮਥੁਰਾ ਤਜਿ ਕਾਨ੍ਹ ਬਨੀ ਅਪਦਾ/ਮੁਚਕੰਦ ਹਰੀ ਤਿਨ ਕੀ ਗਿਰ ਮਾਂਗੀ।
ਬਲ ਬੀਰ ਪਿਤਾ ਰਘੁਬੀਰ ਪਿਤਾ/ਦੁਖ ਲੋਗ ਸਮਾਨ ਲਹੇ ਭਵ ਮਾਂਗੀ।
ਕਹੁ ਰੇ ਮਨ ਕੋਨ ਸੁਖੀ ਜਗ ਮੈ/ਤਨ ਧਾਰੀ ਕੇ ਜੋ ਦੁਖ ਪਾਵਤ ਨਾਂਗੀ॥੫੯॥

ਜਿਹ which ਨਾਮ Name ਉਚਾਰਤ utters, repetition ਦੁਖ pain, suffering, sadness ਮਿਟੇ disappear ਵਹਿ that ਰਾਮ Rām ਗਏ goes ਪਦ feet ਸੋਂ with ਬਨ jungle ਮਾਂਗੀ in। ਮਥੁਰਾ Mathura, Sri Krishna's birthplace¹ ਤਜਿ leave, abandon ਕਾਨ੍ਹ Krishna ਬਨੀ succeed, become ਅਪਦਾ distress ਮੁਚਕੰਦ King who served Indra ਹਰੀ Hari ਤਿਨ those ਕੀ of ਗਿਰ mountain, cave ਮਾਂਗੀ in। ਬਲ powerful, strong ਬੀਰ warrior ਪਿਤਾ father ਰਘੁਬੀਰ Sri Rām Chander ਪਿਤਾ father ਦੁਖ pain, sadness ਲੋਗ people ਸਮਾਨ equal to ਲਹੇ obtain ਭਵ world, existence ਮਾਂਗੀ in। ਕਹੁ say ਰੇ oh ਮਨ mind ਕੋਨ who ਸੁਖੀ with happiness ਜਗ world ਮੈ in ਤਨ body ਧਾਰੀ support, holder ਕੇ of ਜੋ whom ਦੁਖ sadness, pain, suffering ਪਾਵਤ pure ਨਾਂਗੀ in ॥੫੯॥

- Even Sri Rām Chander, by uttering whose name all pain is destroyed, went on foot to dwell in the jungle
- Even Krishna left Mathura distressed and succeeded in finding Muchkand² in the mountain cave
- Even the brave warrior that was Sri Rām Chander's

1. Mathura is the ancient city situated on the right bank of the Yamuna river and is most famous for being Sri Krishna's birthplace. It was originally known as Madhuvan after the demon Madhu, later slain by Krishna and thus the origin of Krishna's alternative name Madhusudan.

2. Muchkand referred to in Sri Guru Gobind Singh ji's on salok 1924 of Krishan Avatār as :

ਆਪਨ ਕੇ ਬਚਵਾਇ ਰਾਯੋ ਕਾਨ੍ਹ ਮੁਚਕੰਦ ਤੇ । ਤਜੀ ਨੀਂਦ ਤਿਹ ਰਾਇ ਹੋਰਤ ਭਸਮ ਮਲੇਫ ਭਯੋ ॥

Krishna saved himself from Muchkand, but when Muchkand awoke from sleep and looked towards Kalyavana he was reduced to ashes

Raja Muchkand helped the gods defeat the demon asurs in war. For this Indar gave Muchkand the gift of long uninterrupted sleep such that anyone who were to awake him would be burnt to ashes merely by Muchkand's look. Muchkand then resided in a cave, and was later awoken by Raja Kālyavan who was lured there by Sri Krishna. Muchkand then killed him with his glance.

father' had to experience pain in the same way an ordinary person experiences it in this cycle of existence

- Say O mind, which person is happy in this world having taken human form not experienced pain.

SVAIYA 60

ਸਵੈਯਾ

ਪੁਸਤਕ 1 ਪ੍ਰਤਿ

ਤਾਤ ਕੀ ਆਇਸ ਮਾਨਿ ਚਲੇ, ਜਿਨ ਕੇ ਪਦ ਪੰਕਜ ਪੂਜਤ ਲੋਈ।

ਰਾਜ ਬਿਭੂਤਿ ਤਜੀ ਛਿਨ ਮੈ/ਬਨ ਕੋ ਨਿਕਸੇ ਜਨਨੀ ਬਹੁ ਰੋਈ।

ਤੋ ਨ ਫਿਰੇ ਪੁਰ ਕੋ ਹਰਿ ਜੂ, ਜਬ ਭ੍ਰਾਤ ਗਹੇ ਕਰ ਮੈਂ ਪਦ ਦੋਈ।

ਧਰਮ ਬਰਾਬਰ ਰਾਜ ਨਹੀਂ ਇਹ ਸੂਚਕ ਰਾਮ ਸਨਾਤਨ ਜੋਈ॥੬੦॥

ਤਾਤ father ਕੀ of ਆਇਸ permission ਮਾਨਿ belief in, request of ਚਲੇ goes ਜਿਨ those ਕੇ of ਪਦ feet ਪੰਕਜ lotus ਪੂਜਤ devotion ਲੋਈ earth। ਰਾਜ rule, king ਬਿਭੂਤਿ ornamental decoration ਤਜੀ leave, abandon ਛਿਨ little time ਮੈ in ਬਨ jungle ਕੋ of ਨਿਕਸੇ happens ਜਨਨੀ mother ਬਹੁ much ਰੋਈ bewail। ਤੋ ਨ not from ਫਿਰੇ then ਪੁਰ place, Ayudhya ਕੋ of ਹਰਿ Hari ਜੂ ji ਜਬ when ਭ੍ਰਾਤ brother ਗਹੇ seizes, possesses ਕਰ of ਮੈਂ in ਪਦ feet ਦੋਈ both। ਧਰਮ righteousness, morality, virtue, religious duty ਬਰਾਬਰ equal to ਰਾਜ king ਨਹੀਂ not ਇਹ this ਸੂਚਕ pure ਰਾਮ Rām ਸਨਾਤਨ eternal ਜੋਈ look at ॥੬੦॥

- With the permission from his father, Ram left to the jungle, whose lotus feet are worshipped by the earth
- He did not think twice about leaving aside the wealth of the kingdom, even though his mother bewailed greatly on their separation

1. ਰਾਜਾ ਦਸਰਥ or Raja Dasrath – one of the Raghu lineage. It is narrated that once while hunting he mistook Shraavan a hermit boy for an animal and killed him. Finding his blind parents in the jungle he begged forgiveness, but they cursed him for no longer could they live without their son performing errands for them. They told him that he too would die of a broken heart from separation from his son. The two then gave up their lives on the flames of their son's funeral pyre. Raja Dasrath later assisted the devtās in battle with the asurs. During the battle he was injured and helped by one of his wives Kaikeyi and granted her two boons. Later his wife Kaushalya gave birth to Rām, Kaikeyi to Bharat, and Sumitra to Lakshman and Shatrūghan. In due course, Kaikeyi chose to use her two boons requesting for Bharat, her own son, to be crowned and for Sri Rām Chander to be banished from the kingdom for fourteen years. Duty-bound he agreed, but shortly died from a broken heart having lost his son.

- Hari did not return to Ayodhya despite Bharat¹ clasped both of Rām's feet
- Rām (gave the teaching that) even Kingship is not at par with upholding dharma, thus he upheld the ancient tradition.

SVAIYA 61

ਸਵੈਯਾ

ਧਰਿ ਮਾਨਵ ਦੇਹ ਸੁ ਭਾਰਥ ਖੰਡਹਿ, ਕਾ ਹਿਤ ਭੋਗਨ ਮੈਂ ਲਲਚਾਹੀ।
ਜਗ ਦੂਰ ਤਜੇ ਗਜ ਬਾਜ ਰਥਾਦਿਕ, ਮਾਹਿ ਵਿਭੂਤਿ ਕਛੁ ਸੁਖ ਨਾਹੀ।
ਇਹ ਲੋਕ ਪ੍ਰਲੋਕ ਸੁ ਸੰਗ ਚਲੈ, ਇਕ ਧਰਮ ਕੁ ਸੰਚ ਧਰੇ ਉਰ ਮਾਂਹੀ।
ਅਬ ਔਰਨ ਬਾਤ ਕਹਾਂ ਕਹੀਏ, ਰਘੁਬੀਰ ਬਿਭੂਤਿ ਤਜੀ ਛਿਤ ਮਾਂਹੀ॥੬੧॥

ਧਰਿ lay down, keep, place ਮਾਨਵ man, mankind ਦੇਹ body ਸੁ that ਭਾਰਥ ਖੰਡਹਿ India, Bharat region ਕਾ of ਹਿਤ infatuation ਭੋਗਨ enjoyment, consumption ਮੈਂ in ਲਲਚਾਹੀ greed। ਜਗ world ਦੂਰ far away ਤਜੇ renounce ਗਜ elephant ਬਾਜ horses ਰਥਾਦਿਕ chariot etc ਮਾਹਿ in ਵਿਭੂਤਿ royal wealth ਕਛੁ some ਸੁਖ happiness ਨਾਹੀ not। ਇਹ this ਲੋਕ plane of existence ਪ੍ਰਲੋਕ beyond this plane ਸੁ that ਸੰਗ company, gathering ਚਲੈ goes ਇਕ one ਧਰਮ righteousness, virtue, morality ਕੁ of ਸੰਚ unity, oneness ਧਰੇ fix, uphold ਉਰ heart ਮਾਂਹੀ in। ਅਬ now ਔਰਨ more ਬਾਤ talk ਕਹਾਂ what, which ਕਹੀਏ narrate ਰਘੁਬੀਰ Sri Rām Chander ਬਿਭੂਤਿ royal wealth ਤਜੀ abandon ਛਿਤ world ਮਾਂਹੀ in ॥੬੧॥

- Being a person placed in *Bharat khand* (Indian region) why are you infatuated with greedy consumption

1. ਭਰਤ or Bharat – contrary to his mother's intentions, Bharat did not have the jealousy and avarice his mother had, and was a perfect devotee of his brother Sri Rām Chander. Tulsi Das writes of him :

ਭਰਤ ਤੀਸਰੇ ਪਹਰ ਕਹਾਂ ਕੀਨਹ ਪ੍ਰਬੋਸੁ ਪ੍ਰਯਾਗ।
ਕਹਤ ਰਾਮ ਸਿਯ ਰਾਮ ਸਿਯ ਉਮਗਿ ਉਮਗਿ ਅਨੁਰਾਗ॥੨੦੩॥ ਤੁਲਸੀ ਦਾਸ
Bharat entered the three river confluence at Prayāg (Ganga, Yamuna and Saraswati at Allahabad) and uttered 'Rām Sīta Rām Sīta' ever he went.

It is however possible to interpret the whole Rāmāyan saga within a more allegorical nature alike Prabodh Chandrodaya Nātak. In a deeper sense both Bharat and his mother are symbols for the mind and maya respectively. Maya, the queen, earns credit with the jeev (Dashrath) by keeping him away from pain, to later convince him that the mind (the son of maya and jeev) or Bharat is the real inheritor of the throne, thus independent of Sri Rām Chander or Pārbrama. Through the trickery of maya, truth and dharma are rejected so that the mind may eventually cloud itself in perceived autonomy. Hence Bharat's rejection of his mother's requests is in fact a rejection of maya's designs of distinction of ਦਵੈਤ and instead a recognition of dependence upon the true ruler.

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- One should renounce this world, leaving the elephant, hawk and royal chariot etc. for there is no happiness in royal wealth (that all aspire to)
- Dharam will be your only companion in this world and the next; that is why one should fix a unified approach to it within the heart (performing dharmic deeds)¹
- Now who can narrate more about how Raghuvir abandoned the royal wealth in this world.

SVAIYA 62

ਸਵੈਯਾ

ਰਘੁ ਭੂਪ ਦਿਲੀਪ ਤਜੀ ਛਿਤ ਮੈ, ਅਰੁ ਜਾਇ ਬਸੇ ਸੁ ਤਪੇ ਬਨ ਮਾਂਹੀ।
ਅਜ ਨਾਭ ਕੁ ਨੰਦਨ ਤਯਾਗ ਬਿਭੂਤਿ, ਗਯੋ ਬਨ ਕੋ ਨ ਰਮੇ ਪੁਰ ਮਾਂਹੀ।
ਮਹਿ ਮੰਡਲ ਰਾਜ ਕੁ ਤਯਾਗ ਦਯੋ, ਪੁਰ ਮੰਡਲ ਤਯਾਗਨ ਮੈਂ ਸ੍ਰਮ ਨਾਂਹੀ।
ਅਬ ਔਰਨ ਬਾਤ ਕਹਾਂ ਕਹੀਏ, ਰਘੁਬੀਰ ਬਿਭੂਤਿ ਤਜੀ ਛਿਤ ਮਾਂਹੀ॥੬੨॥

ਰਘੁ Raghu ਭੂਪ King ਦਿਲੀਪ Dilip ਤਜੀ leave, abandon ਛਿਤ world ਮੈ in ਅਰੁ and ਜਾਇ goes ਬਸੇ residence, sit ਸੁ that ਤਪੇ tapasya ਬਨ jungle ਮਾਂਹੀ in। ਅਜ King of Ayudhya ਨਾਭ King ਕੁ of ਨੰਦਨ son ਤਯਾਗ renunciation ਬਿਭੂਤਿ royal wealth ਗਯੋ gone ਬਨ jungle ਕੋ of ਨ not ਰਮੇ gone, turned ਪੁਰ place ਮਾਂਹੀ in। ਮਹਿ in ਮੰਡਲ province ਰਾਜ King ਕੁ that ਤਯਾਗ renunciation ਦਯੋ of ਪੁਰ place, city ਮੰਡਲ province ਤਯਾਗਨ renunciation ਮੈਂ in ਸ੍ਰਮ effort, toil ਨਾਂਹੀ not। ਅਬ ਔਰਨ ਬਾਤ ਕਹਾਂ ਕਹੀਏ ਰਘੁਬੀਰ ਬਿਭੂਤਿ ਤਜੀ ਛਿਤ ਮਾਂਹੀ see svaiya 61॥੬੨॥

- The Great Raghu, Raja Dilip² abandoned the world, making his residence in the jungle and performing tapasya
- The King Aj³, son of Raja Nabh, renounced the royal wealth for performing tapasya, and never returned to the city

1. The same sentiment is given in the following shabad by Sri Guru Teg Bahadur ji :
ਰਾਮੁ ਗਇਓ ਰਾਵਨੁ ਗਇਓ ਜਾ ਕਉ ਬਹੁ ਪਰਵਾਰੁ ॥

ਕਹੁ ਨਾਨਕ ਬਿਰੁ ਕਛੁ ਨਹੀ ਸੁਪਨੇ ਜਿਉ ਸੰਸਾਰੁ ॥੫੦॥ (ਅੰਗ ੧੪੨੮)

*Rām Chander passed away, as did Rāvan, even though he had lots of relatives
Says Nanak, nothing lasts forever; the world is like a dream. ॥50॥ (P. 1428).*

2. Raja Dilip, father of Raja Bhagīrath, who died grieving that he failed in trying to bring the Ganga to *patāl lok* to bring salvation for his fore-fathers (see commentary on Ganga).

3. Raja Aj, father of Raja Dashrath.

- These great kings renounced their large kingdoms, then what is the shame in renouncing the city?
- Now who can narrate more about how Raghuvīr abandoned the royal wealth in this world.

Commentary

Within this svaiya the author names and heralds the actions of a lineage of Rajas. Retrospectively progressing through the famous Raghuv lineage kings, each are shown to renounce the wealth of the kingdom and retreat to seek solitude for the performance of tapasya. Hence the author is emphasising that Sri Rām Chander is part of a lineage of personalities united as chivalrous warriors in the mode of rajoguna, but ultimately great tapasvis in the mode of sattvaguna. Likewise in the Bachittar Nātak a similar lineal descent is given to the Guru linking to Lav and Kush, the sons of Sri Rām Chander. Likewise Sri Guru Gobind Singh ji manifests the same aspects of chivalrous warrior and realised tapasvi, and bestows the same within the Khālsā.

SVAIYA 63

ਸਵੈਯਾ

ਬਨਿਤਾ ਸੁਤ ਰਾਜ ਬਿਭੂਤਨ ਮੈਂ, ਨਿਜ ਦੇਸਨ ਮੈ ਸੁਭ ਵੇਸਨ ਮਾਂਗੀ।
ਗਜਦੰਤ ਪਲੰਘ ਸੁ ਮੰਦਰ ਮੈਂ, ਬਹੁ ਬਿੰਜਨ ਔਰ ਪਟੰਬਰ ਮਾਂਗੀ।
ਸੁਖ ਜੋ ਪਿਖੀਯੇ ਬਿਰ ਨਾਹਿ ਰਹੇ, ਇਹ ਹੋਰ ਤਜੇ ਬੁਧਿ ਯਾ ਜਗ ਮਾਂਗੀ।
ਅਬ ਔਰਨ ਬਾਤ ਕਹਾਂ ਕਹੀਏ, ਰਘੁਬੀਰ ਬਿਭੂਤਿ ਤਜੀ ਛਿਤ ਮਾਂਗੀ॥੬੩॥

ਬਨਿਤਾ women ਸੁਤ sons ਰਾਜ ਬਿਭੂਤਨ royal wealth, possessions ਮੈਂ in ਨਿਜ your, his ਦੇਸਨ lands ਮੈਂ in ਸੁਭ good ਵੇਸਨ gowns ਮਾਂਗੀ in। ਗਜਦੰਤ ivory ਪਲੰਘ bed ਸੁ that ਮੰਦਰ residence ਮੈਂ in ਬਹੁ much ਬਿੰਜਨ food ਔਰ more ਪਟੰਬਰ silken garments ਮਾਂਗੀ in। ਸੁਖ happiness ਜੋ whom ਪਿਖੀਯੇ looks at ਬਿਰ fixed, permanent ਨਾਹਿ not ਰਹੇ remains ਇਹ this ਹੋਰ look, sight ਤਜੇ abandon, leave ਬੁਧਿ wisdom, wise ਯਾ that ਜਗ world ਮਾਂਗੀ in। ਅਬ ਔਰਨ ਬਾਤ ਕਹਾਂ ਕਹੀਏ ਰਘੁਬੀਰ ਬਿਭੂਤਿ ਤਜੀ ਛਿਤ ਮਾਂਗੀ see saviya 61॥੬੩॥

- Wives, sons, royal wealth, wearing expensive gowns in your kingdom
- Your residence contains carved ivory beds, beautiful silken clothes and much rich cuisine
- The happiness gained by looking at such a sight is impermanent and the wise one will always abandon such a sight
- Now who can narrate more about how Raghuvīr abandoned the royal wealth in this world.

SVAIYA 64

ਸਵੈਯਾ

ਕੰਜ ਪ੍ਰਭਾ ਦ੍ਰਿਗ ਚੰਦ੍ਰ ਮੁਖੀ, ਗਜ ਗਾਮਿਨ ਨਾਰਿ ਤਜੇ ਘਰ ਮਾਂਗੀ।
 ਭੋਨ ਰੰਗੀਨ ਸਮੇਤ ਤਜੇ, ਸਭ ਭੋਗ ਬਿਲਾਸ ਹੁਤੇ ਘਰ ਮਾਂਗੀ।
 ਧੰਨ ਵਹੀ ਭਵ ਭੀਤਰਿ ਜੇ, ਤਨ ਧਾਰਿ ਮਹਾਂ ਤਪਸਾ ਨਿਰਬਾਹੀਂ।
 ਅਬ ਔਰਨ ਬਾਤ ਕਹਾਂ ਕਹੀਏ, ਰਘੁਬੀਰ ਬਿਭੂਤਿ ਤਜੀ ਛਿਤ ਮਾਂਗੀ॥੬੪॥

ਕੰਜ lotus ਪ੍ਰਭਾ beauty, splendour ਦ੍ਰਿਗ sight ਚੰਦ੍ਰ moon ਮੁਖੀ faced ਗਜ elephant ਗਾਮਿਨ gait ਨਾਰਿ woman ਤਜੇ abandon, leave ਘਰ home ਮਾਂਗੀ in। ਭੋਨ house ਰੰਗੀਨ stained in ਸਮੇਤ together ਤਜੇ leave, abandon ਸਭ all ਭੋਗ enjoyments ਬਿਲਾਸ sport, enjoyment ਹੁਤੇ in possession of ਘਰ house ਮਾਂਗੀ in। ਧੰਨ greatness ਵਹੀ that ਭਵ existence ਭੀਤਰਿ in ਜੇ whose ਤਨ body ਧਾਰਿ support, hold, fix ਮਹਾਂ great ਤਪਸਾ tapasya ਨਿਰਬਾਹੀਂ succeed, without pleasure। ਅਬ ਔਰਨ ਬਾਤ ਕਹਾਂ ਕਹੀਏ ਰਘੁਬੀਰ ਬਿਭੂਤਿ ਤਜੀ ਛਿਤ ਮਾਂਗੀ see svaiya 61 ॥੬੪॥

- Visually radiant, lotus like, moon faced wives who move with an elephant's gait, such (Kings have) left them in their homes
- Houses coloured in such wonderful passionate enjoyments, possessions, and sports, all of it has been renounced
- Great are those in this existence who succeed in holding the body in pleasureless tapasya
- Now who can narrate more about how Raghuvīr abandoned the royal wealth in this world.

SVAIYA 65

ਸਵੈਯਾ

ਜੋ ਚਤੁਰਾਨਨ ਕੇ ਸੁਤ ਚਾਰ ਗਹੀ ਨ ਬਿਭੂਤਿ ਰਮੇ ਹਰਿ ਮਾਂਹੀ ।
ਯੋਦਪਿ ਹੈ ਹਰਿ ਪੂਰਨ ਤੇ ਅਬ ਲੋ ਰਤਿ ਹੈ ਸੁਭ ਸੰਤਨ ਮਾਂਹੀ ।
ਸੇਸ ਸਮੀਪ ਸੁਨੇ ਹਰਿ ਕੋ ਜਸ ਸੰਭੁ ਸਮੀਪ ਸਦਾ ਚਲਿ ਜਾਂਹੀ ।
ਹੋਵਤ ਹੈ ਗੁਣ ਉਤਮ ਨਾਸ ਕੁਸੰਗਤ ਤੇ ਸਨਕਾਦਿ ਡਰਾਂਹੀ ॥੬੫॥

ਜੋ whom ਚਤੁਰਾਨਨ four headed (Brahma) ਕੇ of ਸੁਤ ਚਾਰ four sons ਗਹੀ catch hold of ਨ not ਬਿਭੂਤਿ royal wealth ਰਮੇ gone ਹਰਿ Hari ਮਾਂਹੀ in। ਯੋਦਪਿ although ਹੈ is ਹਰਿ Hari ਪੂਰਨ complete ਤੇ in ਅਬ now ਲੋ until ਰਤਿ hand in glove ਹੈ is ਸੁਭ good ਸੰਤਨ saints, sādhus ਮਾਂਹੀ in। ਸੇਸ Sheshnāg ਸਮੀਪ near ਸੁਨੇ listens ਹਰਿ God ਕੋ of ਜਸ appreciation, fame ਸੰਭੁ Shiva ਸਮੀਪ near ਸਦਾ ever ਚਲਿ move ਜਾਂਹੀ going। ਹੋਵਤ happens ਹੈ is ਗੁਣ quality, virtue ਉਤਮ highest ਨਾਸ destroys ਕੁਸੰਗਤ bad company ਤੇ in ਸਨਕਾਦਿ four brothers, sons of Brahma (see footnote No. 1) ਡਰਾਂਹੀ terrified, in pain ॥੬੫॥

- Brahma's four sons¹ of great spirituality were not affected by the royal wealth
- Although Hari is complete in all respects, that One remains in the company of great saints and sādhus
- The Sheshnāg² listen to the praise of Hari, then all go to Sambhū³ forever
- That is why the four sons of Brahma are scared of bad company because good deeds are destroyed by bad deeds

DOHRA 66

ਦੋਹਰਾ

ਆਨ ਜੀਵ ਕੀ ਕਯਾ ਕਥਾ ਜੋ ਸਨਕਾਦਿ ਡਰਾਂਹੀ ।
ਗੁਣ ਉਤਮ ਕੋ ਪਾਲੀਏ ਸਾਵਧਾਨ ਮਨ ਮਾਂਹੀ ॥੬੬॥

1. Sanakādi is the collective term for the four mind-born sons of Brahma, namely Sanak, Sanadan, Sanātan and Sanatkumar. They are full of perfect virtuous qualities and refused to live in the world instead remaining celibate performing devotional worship.
2. Sheshnāg is the serpent-king with 1000 heads and was made the lord of *pālāi* by Brahma
3. Shambū is a term for Shiva

ਆਨ more ਜੀਵ life ਕੀ of ਕਯਾ what ਕਥਾ describe ਜੋ whom ਸਨਕਾਦਿ four sons of Brahma ਡਰਾਂਹਿ terrified। ਗੁਣ quality, virtue ਉਤਮ highest ਕੇ of ਪਾਲੀਏ maintain, nourish ਸਾਵਧਾਨ careful, alertness ਮਨ mind ਮਾਂਹੀ in॥੬੬॥

- What to describe about others, even the four sons of Brahma are terrified (by bad deeds)
- By being ever alert and careful maintain the highest virtues in your mind.

SVAIYA 67

ਸਵੈਯਾ

ਉਤਮ ਆਗ ਬਿਖੇ ਜਰਨੇ, ਜਿਮ ਜਾਇ ਮਰੇ ਜਗ ਮਾਂਹਿ ਪਤੰਗਾ।
ਉਤਮ ਯਾ ਤਨ ਫੋੜਿ ਮਰੇ, ਗਿਰ ਕੇ ਭਵ ਮੈ ਨਰ ਸੈਲ ਉਤੰਗਾ।
ਉਤਮ ਹੈ ਭਵ ਮਾਂਹਿ ਮਰੇ, ਕਰ ਡਾਰ ਮੁਖਾਂਤਰ ਭੀਮ ਭੁਜੰਗਾ।
ਜੀਵਤ ਨਾਹਿ ਕਰੇ ਕਬ ਹੀ, ਗੁਣ ਉਤਮ ਕੇ ਬਨ ਕੇ ਨਰ ਭੰਗਾ॥੬੭॥

ਉਤਮ highest ਆਗ fire ਬਿਖੇ sensual enjoyment ਜਰਨੇ burns, consumes ਜਿਮ as, like ਜਾਇ goes ਮਰੇ brave man ਜਗ world ਮਾਂਹਿ in ਪਤੰਗਾ a moth, spark, flash। ਉਤਮ highest ਯਾ that ਤਨ body ਫੋੜਿ break ਮਰੇ brave man ਗਿਰ fall ਕੇ of ਭਵ existence ਮੈ in ਨਰ man ਸੈਲ mountain ਉਤੰਗਾ upward। ਉਤਮ highest ਹੈ is ਭਵ existence ਮਾਂਹਿ in ਮਰੇ brave man ਕਰ do ਡਾਰ put in ਮੁਖਾਂਤਰ face in ਭੀਮ dreadful, awful ਭੁਜੰਗਾ snake, serpent। ਜੀਵਤ life ਨਾਹਿ not ਕਰੇ do ਕਬ sometimes ਹੀ indeed ਗੁਣ quality ਉਤਮ highest ਕੇ of ਬਨ jungle ਕੇ of ਨਰ man ਭੰਗਾ destruction ॥੬੭॥

- It is highest to consume sensory enjoyment in the fire, O brave one, like the moth (in the flame)
- It is highest to break the body falling from a mountain, O brave one, and send your existence upward
- It is highest to fight face to face with the poisonous serpent, O brave one
- But let life (people) not destroy the highest qualities gained by the man in the jungle.

Commentary

There is no room for simply subduing and controlling sensory enjoyment for the author. In clear terms, sensory

enjoyment must be destroyed, consumed by fire itself. It may be argued here that the fire he is talking about is in fact the heat produced from tapasya or austerities performed in the jungle. Regardless, the point is that much effort must be exerted to achieve this state of indifference to sensory pleasure. Each line asserts the greater value of residing in renunciation and spiritual practice over residing within a life of illusory attachments. For guidance, readers should consult the introductory section in which the four means to vairāg are outlined.

Another important point made here by the author is his celebration of fearlessness and bravery as great virtues. Alike the Gurus, both saints and warriors are held in high esteem as the servants of God. This angle of heralding warriors as equivalent in renunciation to sādhus arises no doubt from Pandit Gulāb Singh's understanding of the Khālsā. Fearlessness itself is a product of dispassion, of no longer being afflicted by the illusory attachments within the world, hence is essentially a spiritual virtue of great worth. The Guru echoes this sentiment :

ਭੈ ਬਿਨਸੇ ਨਿਰਭਉ ਹਰਿ ਪਿਆਇਆ ॥

Fear is dispelled by meditating on the Fearless Lord

In Gaudapad's 25th Karika on the Māndūkya Upanishad it is written :

ਯੁਣਜੀਤ ਪ੍ਰਵੇ ਚੇਤਹ ਪਛਵੇ ਬ੍ਰਹਮ ਨ੍ਰਿਭੈਯਮ ।

ਪ੍ਰਣਵੇ ਨਿਤਯਯੁਕਤਸਯ ਨ ਭਯੰ ਵਿਧਤੇ ਕਵਚਿਤ॥੨੫॥

The mind should be unified with Aum, for Aum is Brahman the ever fearless

The one ever unified with Aum knows no fear

One is free from doubt and fear when one no longer experiences a sense of finite existence, and is able to understand both the nature of themselves and the nature of metaphysical reality.

Another striking image in this verse is that of falling

from a mountain to one's death. The question must be asked, why is this described as 'higher' and what is it higher than? The same image is utilised in Gurbani to warn against the suffering encountered as a householder lost in māyā :

ਗਿਰੰਤ ਗਿਰਿ ਪਤਿਤ ਪਾਤਾਲੰ ਜਲੰਤ ਦੇਦੀਪੁ ਬੈਸ੍ਵਾਂਤਰਹ ॥

ਬਹੰਤਿ ਅਗਾਹ ਤੋਯੰ ਤਰੰਗੰ ਦੁਖੰਤ ਗ੍ਰਹ ਚਿੰਤਾ ਜਨਮੰ ਤ ਮਰਣਹ ॥ (ਅੰਗ ੧੩੫੫)

You may drop down from the mountains, and fall into the nether regions of the underworld, or be burnt in the blazing fire, or swept away by the unfathomable waves of water; but the worst pain of all is household anxiety, which is the source of the cycle of death and rebirth (P. 1355).

Hence the image is used to teach that dying in the pursuit of spiritual aspirations, spending one's time in meditation, is greater when compared with existing engrossed in sensory attachment and enjoyment.

DOHRA 68

ਦੋਹਰਾ

ਗੁਣ ਮਾਰਗ ਸੁਦੇ ਚਲੇ, ਖਲ ਨਿੰਦਾ ਡਰ ਡਾਰ।

ਬਿਧਿ ਖਲ ਕਛੁ ਐਸੇ ਰਚੇ, ਗੁਣ ਕੋ ਦੋਖ ਉਚਾਰ॥੬੮॥

ਗੁਣ quality ਮਾਰਗ path ਸੁਦੇ straight ਚਲੇ moves ਖਲ fool ਨਿੰਦਾ bad speech ਡਰ fear ਡਾਰ discard। ਬਿਧਿ Brahma of, creator ਖਲ idiot ਕਛੁ some ਐਸੇ such thing ਰਚੇ create ਗੁਣ quality ਕੋ of ਦੋਖ fault ਉਚਾਰ explain ॥੬੮॥

- By acquiring virtues tread the straight path, and abandon the fear of fool's bad speech
- Brahma has created such persons who have the faulty qualities of a fool.

SVAIYA 69

ਸਵੈਯਾ

ਸੇਵ ਕਰੋਂ ਤੁ ਕਹੇਂ ਕੁਛ ਚਾਹਤ, ਨਾਹਿ ਕਰੋਂ ਤੁ ਕਹੇਂ ਢਿਠਤਾਈ।

ਜੋ ਪਦ ਬੰਦਨ ਜਾਇ ਕਰੋਂ, ਤੁ ਕਹੇਂ ਹਮ ਤੇ ਉਰ ਮਾਂਹਿ ਡਰਾਈ।

(150)

ਨਾਂਹਿ ਕਰੋਂ ਤੁ ਕਰੋਂ ਯਹਿ ਮੂਰਖ, ਬਿਧ ਅਬਿਧ ਕੀ ਸਾਰ ਨ ਕਾਈ।

ਜਾਨਤ ਹੈ ਜਨਕਾਤਮਜਾ ਪਤਿ, ਔਰ ਕਰੋਂ ਅਬ ਕਾਹਿ ਸੁਨਾਈ॥੬੯॥

ਸੇਵ serve ਕਰੋਂ do ਤੁ your ਕਰੋਂ speak ਕੁਛ some ਚਾਹਤ desired ਨਾਹਿ not ਕਰੋਂ do ਤੁ you ਕਰੋਂ speak ਢਿਠਤਾਈ foolishness । ਜੇ if ਪਦ feet ਬੰਦਨ namaskar, salutation ਜਾਇ goes ਕਰੋਂ do ਤੁ you ਕਰੋਂ speak ਹਮ our ਤੇ from ਉਰ heart ਮਾਂਹਿ in ਡਰਾਈ causes fear । ਨਾਂਹਿ not ਕਰੋਂ do ਤੁ you ਕਰੋਂ speak ਯਹਿ this ਮੂਰਖ fool, idiot ਬਿਧ great elders ਅਬਿਧ younger relatives ਕੀ of ਸਾਰ understand ਨ not ਕਾਈ anyone। ਜਾਨਤ knowledgeable ਹੈ is ਜਨਕਾਤਮਜਾ Raja Janak's daughter, Sitā ਪਤਿ husband, Sri Rām Chander ਔਰ more ਕਰੋਂ speak ਅਬ now ਕਾਹਿ what ਸੁਨਾਈ cause to listen ॥੬੯॥

- (O Prabhu), when I do your service some say (he) desires something, when I do not they say I am a fool
- If I pay salutations to the feet of others, then they say he has fear in his heart
- If I do not do this I am called a fool, and do not know the difference between elders and younger
- But King Janak's son-in-law, Sri Rām Chander, knows my predicament and causes people to listen, so what should I convey to others?

Commentary

The teaching is specifically psychological here. The author identifies the pitfalls of relying upon others to compare oneself against. The mind is inherently apathetic, when plagued by tamogun, and quite happily judges itself against others (rather than ones ideals) as a means for relative reassurance. Such a practice can never lead to real contentment since other unrealised minds, as the author demonstrates, are just as fickle, unreliable and far removed from truth. The need for one-up-manship exists to further increase ones feeling of individuation and therefore upādhi. In order to maintain this position other processes are triggered based upon the same motivation, such as selfishness and slander. Instead, to accurately perceive truth as such, one must turn away from others and to introspectively look at

themselves in the light of the sources of truth, Pārbrahm, Guru and scripture. Hence the teaching ends with the author turning instead to Brahman as the only one capable of truly recognising and understanding ones worth. Disappointment and suffering would abound if the human mind with all its flaws was instead turned to and relied upon.

SVAIYA 70

ਸਵੈਯਾ

ਜਗ ਲਾਜ ਜਹਾਜ ਕਹੇ ਜਤਤਾ, ਬ੍ਰਤ ਧਾਰਣ ਤੇ ਖਲ ਦੰਭ ਉਚਾਰੇ।
 ਰਣ ਸੂਰ ਕੇ ਕੂਰ ਕਹੇ ਜਗ ਮੈ, ਰਿਜੁਭਾਵਹਿ ਬੁਧਿ ਬਿਹੀਨ ਪੁਕਾਰੇ।
 ਮਧੁ ਬੈਨਨ ਦੀਨਨ ਕੇ ਨਰ ਜੋ, ਸੁ ਬਖਾਨ ਕਰੈ ਸੁਵਚਾਲ ਬਿਚਾਰੇ।
 ਗੁਣ ਕੌਨ ਅਹੇ ਗੁਣਵਾਨਨ ਕੇ, ਖਲ ਦੋਖਨ ਤੇ ਜੋਇ ਨਾਹਿ ਲਤਾਰੇ॥੨੦॥

ਜਗ world ਲਾਜ dignity, shyness ਜਹਾਜ great ਕਹੇ speak ਜਤਤਾ fool ਬ੍ਰਤ religious rules ਧਾਰਣ keep ਤੇ the ਖਲ fool ਦੰਭ falsehood ਉਚਾਰੇ narrates। ਰਣ battlefield ਸੂਰ brave warrior ਕੇ of ਕੂਰ hard hearted ਕਹੇ speak ਜਗ world ਮੈ in ਰਿਜੁਭਾਵਹਿ straight forward, plain speaking, frank ਬੁਧਿ wisdom ਬਿਹੀਨ empty ਪੁਕਾਰੇ speech, narration। ਮਧੁ sweet ਬੈਨਨ speech, dialogues ਦੀਨਨ humble ਕੇ of ਨਰ man ਜੋ whom ਸੁ that ਬਖਾਨ explanation ਕਰੈ do ਸੁਵਚਾਲ one who speaks a lot ਬਿਚਾਰੇ explains। ਗੁਣ quality ਕੌਨ which, who ਅਹੇ is ਗੁਣਵਾਨਨ wise, with qualities ਕੇ of ਖਲ fool ਦੋਖਨ faults, flaws ਤੇ of ਜੋਇ look ਨਾਹਿ not ਲਤਾਰੇ tramples ॥੨੦॥

- Those great ones who speak with courtesy and shyness, are thought of as foolish by the world, and if somebody does things according to the rules of dharam the fools call him a hypocrite
- Of the brave warrior who fought wars they say he is hard hearted, and who is straightforward and plain speaking they call him empty of wisdom
- Those ones of humility who speak sweetly to humble ones are described as talking too much
- Which wise individual, possessing such qualities have these fools not picked flaws in and not trampled on?

ਦੋਹਰਾ

ਜਗ ਰਚਨਾ ਅਦਭੁਤ ਰਚੀ, ਬ੍ਰਹਮਾ ਮਾਇਕ ਆਹਿ।

ਕਹਿ ਅੰਮ੍ਰਿਤ ਕਹਿ ਬਿਖ ਮਈ, ਨਿਰਨੋ ਹੋਵਤ ਨਾਹਿ॥੨੧॥

ਜਗ world ਰਚਨਾ creation ਅਦਭੁਤ wondrous and beautiful ਰਚੀ create, make
ਬ੍ਰਹਮਾ Brahma ਮਾਇਕ maya ਆਹਿ is। ਕਹਿ speak ਅੰਮ੍ਰਿਤ āmrit, nectar ਕਹਿ speak
ਬਿਖ poison ਮਈ form ਨਿਰਨੋ decision, release, emancipation ਹੋਵਤ happens
ਨਾਹਿ not॥੨੧॥

- Brahma has created this world with such a wondrous illusory nature (maya)
- Sometimes it is spoken as a sweet nectar and sometimes it is taken in the form of poison thus no decision can be realised.

Commentary

Another example is given of the game of maya, which can at one moment appear sweet and wonderful, the next horrifying and full of poison. This is an ancient teaching finding itself in Samkhya darsana, that worldly enjoyments are in essence honey mixed with poison. The sip of one drop is enough to end all happiness. Hence stability is achieved through bhagti, equanimity through vivek. Likewise the Guru relates in Sri Sukhmani Sahib¹ that at one moment the person seems devoted, the next full of hatred and lust. Psychological and thus emotional stability only arises when all aspects are harmonised and the mind is under control.

SVAIYA 72

ਸਵੈਯਾ

ਕਹਿ ਬੀਨਨ ਤਾਲ ਮ੍ਰਿਦੰਗਨ ਕੀ, ਧੁਨਿ, ਗਾਵਤ ਹੈਂ ਮਨਿ ਮੋਦ ਬਢਾਈ।

ਕਹਿ ਰੋਵਤ ਹੈਂ ਨਰ ਨਾਰਿ ਮਹਾਂ, ਧਰ ਲੇਟਤ ਹੈਂ ਉਰ ਮੈਂ ਦੁਖ ਪਾਈ।

ਕਹਿ ਚੰਦਨ ਨੀਰ ਗੁਲਾਬ ਘਸੇ, ਸੁ ਸੰਪੂਰਹਿ ਕੀ ਸਿਰ ਮਾਂਗ ਬਨਾਈ।

ਕਹਿ ਹਾਥਨ ਸੇ ਸੁ ਉਪਾਰ ਸਿਰੋਰਹਿ, ਮਾਂਗ ਜਹਾ ਤਹਿ ਭੂਮਿ ਰੁਲਾਈ॥੨੨॥

1. ਕਬਹੂ ਉਚ ਨੀਚ ਮਹਿ ਬਸੈ ॥ ਕਬਹੂ ਸੋਗ ਹਰਖ ਰੰਗਿ ਹਸੈ ॥ (ਅੰਗ ੨੭੭)

Sometimes the person becomes elevated, sometimes debased
Sometimes there is sorrow, at other times laughter and rejoicing (P. 277).

ਕਹਿ where ਬੀਨਨ veenas ਤਾਲ rhythm ਮਿੰਦੰਗਨ mirdang ਕੀ of ਧੁਨਿ sounds, voice ਗਾਵਤ sing ਹੈ is ਮਨਿ mind ਮੋਦ happy ਬਢਾਈ blessings। ਕਹਿ where ਰੋਵਤ crying, wailing ਹੈ is ਨਰ man ਨਾਰਿ woman ਮਹਾਂ great ਧਰ earth ਲੇਟਤ lie down, recline ਹੈ is ਉਰ heart ਮੈਂ in ਦੁਖ pain, suffering ਪਾਈ gets। ਕਹਿ where ਚੰਦਨ sandalwood ਨੀਰ water ਗੁਲਾਬ rose ਘਸੇ rub ਸੁ that ਸੰਧੂਰਹਿ sandoor, powder ਕੀ of ਸਿਰ head ਮਾਂਗ line parting hair ਬਨਾਈ make। ਕਹਿ where ਹਾਥਨ hands ਸੇ with ਸੁ that ਉਪਾਰ removing, pulling ਸਿਰੋਰਹਿ head and hair ਮਾਂਗ parting ਜਹਾ where ਤਹਿ there ਭੂਮਿ earth ਰੁਲਾਈ turn to dust ॥੭੨॥

- At places rhythmic classical music of the Veena and Mirdangan is being performed, and singing songs of happy celebration
- At places men and women are wailing and lying on the earth with the heart in pain
- At places women are mixing rose water, sandalwood and sandoor powder to decorate their hair parting
- At places those hands are removing the hair and pouring on dust.

SVAIYA 73

ਸਵੈਯਾ

ਕਹਿ ਕੋਵਿਦ ਬੈਠਿ ਬਿਚਾਰ ਕਰੇ, ਕਹਿ ਮੂੜ ਭਯਾਨਕ ਰਾਰ ਮਚਾਈ।
 ਕਹਿ ਰੋਗ ਮਹਾਂ ਤਨ ਪਾਕ ਬਹੇ, ਕਹਿ ਸੌਰਭ ਸੁੰਦਰ ਦੇਤ ਦਿਖਾਈ।
 ਬਿਖ ਮੇਲਿ ਸੁਧਾਰਸ ਸੰਗ ਕਿਧੋਂ, ਬਿਧ ਮਾਇਕ ਨੇ ਯਹਿ ਖੇਲ ਰਚਾਈ।
 ਨਹਿ ਜਾਨ ਪਰੈ ਜਗ ਆਹਿ ਸੁਧਾਰਸ, ਕੈ ਬਿਖ ਕੀ ਬਿਧ ਬੇਲ ਬਨਾਈ॥੭੩॥

ਕਹਿ where ਕੋਵਿਦ Pandit, learned one ਬੈਠਿ sit ਬਿਚਾਰ to make a decision ਕਰੇ do ਕਹਿ where, at places ਮੂੜ fool ਭਯਾਨਕ terrible, dreadful ਰਾਰ quarrel ਮਚਾਈ makes happen। ਕਹਿ where ਰੋਗ disease, illness ਮਹਾਂ great ਤਨ body ਪਾਕ pure ਬਹੇ sit ਕਹਿ where ਸੌਰਭ beautiful ਸੁੰਦਰ handsome ਦੇਤ gives ਦਿਖਾਈ cause to be seen। ਬਿਖ poison ਮੇਲਿ meets ਸੁਧਾਰਸ nectar, āmrit ਸੰਗ with, meet ਕਿਧੋਂ that ਬਿਧ Brahma ਮਾਇਕ maya ਨੇ of ਯਹਿ this ਖੇਲ game ਰਚਾਈ create, make। ਨਹਿ not ਜਾਨ knowledge ਪਰੈ feet ਜਗ world ਆਹਿ in ਸੁਧਾਰਸ nectar, āmrit ਕੈ that ਬਿਖ poison ਕੀ of ਬਿਧ Brahma ਬੇਲ garden ਬਨਾਈ make ॥੭੩॥

- At places the learned one sit discriminating truth from falsehood, at places the fools cause a dreadful quarrel

- At places some sit withering from great diseases, at places others are seen of great beauty and elegance
- Both poison and nectar are mixed together in creating the world by maya
- There is no knowledge to decide whether Brahma has made a garden of poison or nectar as this world.

Commentary

This understanding of the nature of the world containing both nectar and poison is rooted in the creation narrative of the ocean churning conception of the beginning of the cosmos. The devas desiring immortality to protect themselves against the asuras, tricked them into jointly churning the milk ocean in the aim of bringing forth āmrita or nectar. To enable this Visnu manifests as kurma, the tortoise whose back becomes the pivotal point on which the churning happens. In the process of churning, poison is also produced. The 'hulāhal' which threatened everyone is swallowed by Shiva turning his neck blue and as a consequence is henceforth named 'nīlkanth' or blue-neck. From this process both āmrit (nectar) and hulāhal or deadly poison are brought into the world. When the āmrit is gone or threatened, Visnu takes the form for its restoration. It is possible to interpret within this account a symbolic play about nature of the ignorance. The mindset is demonstrated by the actions and foolishness of the asuras. The devas, knowing the vain and antagonistic thinking of the asuras, intentionally request that they themselves hold the mouth end of the snake, well aware that Vasuki will produce a painful, poisonous breath. As predicted the asuras respond with fierce arrogance demanding that they themselves will only cooperate if they can hold the snake's mouth. Thus the devas avoid the painful breath and experience the cool ocean breeze from churning holding the tail. As such the asuras represent the

blinded foolish ego arrogantly and willingly tricked into ignorantly choosing something that will ultimately bring poison and suffering. Such a deeper metaphysical interpretation of this simplistic cosmological creation narrative is explored further in the Katha Upanishad, stanza 1, canto 2 verse 2 which states :

ਸ਼੍ਰੇਯਸ ਚ ਪ੍ਰੇਯਸ ਚ ਮਨੁਸਯਮੇਤਸ ਤੈ ਸਮਪਰੀਤਯ ਵਿਵਿਨਿਕਤ ਧੀਰਗ ।
ਸ਼੍ਰੇਯੇ ਹਿ ਧੀਰੋਭਿ ਪ੍ਰੇਯਸੋ ਵ੍ਰਣੀਤੇ ਪ੍ਰੇਯੋ ਮਨਦੋ ਯੋਗਕਸ਼ੇਮਾਦਵ੍ਰਣੀਤੇ ॥ ੨ ॥

The verse explains that it is possible in this existence to experience either the good or the pleasant modes. The wise one discriminates and chooses the good, the fool chooses the path of pleasure for the sake of enjoyment. Hence, the 'srevas' denotes true bliss, while 'prevas' sensual enjoyment. Both are desirable, but one is nectar-like while the other is poison. With real free will, produced by vairāg, one has the freedom to choose srevas over prevas. This is the deeper nectar and poison that Pandit Gulāb Singh vividly depicts here.

DOHRA 74

ਦੋਹਰਾ

ਹੈ ਜਗ ਦੁਖ ਕੀ ਖਾਨਗੀ, ਪੁੰਨ ਕਰੈ ਨਰ ਜੋਇ ।
ਬ੍ਰਹਮ ਰੂਪ ਸੁਖ ਵਿਖੇ ਮੈਂ, ਹੇਰਤ ਹੈ ਜਨ ਸੋਇ ॥੨੪॥

ਹੈ is ਜਗ world ਦੁਖ pain, suffering ਕੀ of ਖਾਨਗੀ mine from where minerals are extracted ਪੁੰਨ good actions ਕਰੈ do ਨਰ man ਜੋਇ who । ਬ੍ਰਹਮ Brahman ਰੂਪ form ਸੁਖ happiness ਵਿਖੇ poison, sensual enjoyment ਮੈਂ in ਹੇਰਤ look, see ਹੈ is ਜਨ person ਸੋਇ that ॥੨੪॥

- Indeed the world is a mine of suffering, but the person who does good deeds
- He perceives this world of poison as the form of Brahman and encounters happiness.

DOHRA 75

ਦੋਹਰਾ

ਮਾਨਵ ਦੇਹੀ ਪਾਇ ਕਰਿ, ਭਾਰਥ ਖੰਡ ਸੁ ਜੋਇ।

ਪੁੰਨ ਕਰੈ ਨਹਿ ਜਗਤ ਮੈ, ਪਸ਼ੂ ਨ ਤਾ ਸਮ ਕੋਇ॥੨੫॥

ਮਾਨਵ man ਦੇਹੀ body ਪਾਇ gets ਕਰਿ do ਭਾਰਥ ਖੰਡ Bharat, India ਸੁ that ਜੋਇ who। ਪੁੰਨ good actions ਕਰੈ do ਨਹਿ not ਜਗਤ world ਮੈ in ਪਸ਼ੂ animal ਨ not ਤਾ then ਸਮ equal ਕੋਇ someone॥੨੫॥

- In Bhārath Khand whoever takes human form
- If good actions are not performed with this form, then that person is equal to nothing more than an animal.

SVAIYA 76

ਸਵੈਯਾ

ਸੁ ਵਿਭੂਰਯ ਕੀ ਪਿਠਰੀ ਖਲ ਕੋ, ਗਹਿ ਚੰਦਨ ਈਧਨ ਸਾਥ ਪਕਾਵੈ।

ਸੁਭ ਹਾਟਕ ਲਾਂਗਲ ਅੱਗੁ ਧਰੇ, ਜੜ ਭੂਮਿ ਖਨੇ ਦੁਮ ਆਕ ਜਮਾਵੈ।

ਖਲ ਛੇਦ ਕਪੂਰਨ ਖੰਡ ਕਰੇ, ਪੁਨਿ ਵਾਯਸ ਕੇ ਕੁਲ ਪੂਜ ਜਿਵਾਵੈ।

ਤਿਮ ਹੀ ਯਹਿ ਭਾਰਥ ਖੰਡ ਲਹੇ, ਨਿਰਬੁਧਿ ਕਹਾਂ ਨਰ ਪੁੰਨ ਕਮਾਵੈ॥੨੬॥

ਸੁ that ਵਿਭੂਰਯ jewels ਕੀ of ਪਿਠਰੀ cooking pot ਖਲ fool ਕੋ of ਗਹਿ seize ਚੰਦਨ sandalwood ਈਧਨ firewood ਸਾਥ with ਪਕਾਵੈ cook। ਸੁਭ good ਹਾਟਕ gold ਲਾਂਗਲ tip of plough ਅੱਗੁ in front of ਧਰੇ place ਜੜ fool ਭੂਮਿ earth ਖਨੇ uproot ਦੁਮ fruit ਆਕ akk, Calotropis procera ਜਮਾਵੈ growing। ਖਲ fool ਛੇਦ cut ਕਪੂਰਨ camphor ਖੰਡ broken ਕਰੇ do ਪੁਨਿ again ਵਾਯਸ crow ਕੇ of ਕੁਲ lineage, family ਪੂਜ worship, devotion ਜਿਵਾਵੈ do as if। ਤਿਮ ਹੀ indeed ਯਹਿ this ਭਾਰਥ ਖੰਡ India, Region of Bhārath ਲਹੇ apply ਨਿਰਬੁਧਿ without wisdom ਕਹਾਂ where ਨਰ man ਪੁੰਨ good actions ਕਮਾਵੈ earn ॥੨੬॥

- While digging the earth the fool finds the jewel studded pot, but uses it as a cooking pot burning sandalwood to heat it
- The fool ploughs the land with the golden plough, he uproots the fruit bearing trees instead replacing them with *akk* plants
- Then he cuts camphor into pieces and feeds them to the flocks of crows

- Indeed in this way, how can the man without wisdom in Bharat Khand earn the fruits of good actions.

SVAIYA 77



ਸਵੈਯਾ

ਉਖਰ ਦੇਸ ਕੁਨੀਰ ਪਿਵੇ, ਪੁਨ ਮੂੜ ਸੁਧਾਰਸ ਸੋ ਪਗ ਧੋਵੈ।
ਕੋਦਹਿ ਕਾਗ ਉਡਾਵਨ ਕੇ ਹਿਤ, ਡਾਰ ਮਹਾਂ ਮਣਿ ਮੂੜ ਵਿਗੋਵੈ।
ਕਾਟ ਕੇ ਚੰਦਨ ਕੇ ਬਿਰਵਾ, ਦ੍ਰਿੜ ਬਾੜ ਬੰਬੂਲ ਕਰੇ ਜੜ ਸੋਵੈ।
ਮੁਰਖ ਯਾ ਤਨ ਪਾਲਨ ਕੇ ਹਿਤ, ਧਰਮ ਤਥਾ ਜਗ ਭੀਤਰਿ ਖੋਵੈ॥੨੨॥

ਉਖਰ barren, alkaline ਦੇਸ land ਕੁਨੀਰ bad water ਪਿਵੇ drinks ਪੁਨ then ਮੂੜ fool ਸੁਧਾਰਸ nectar ਸੋ with ਪਗ feet ਧੋਵੈ washes। ਕੋਦਹਿ a millet ਕਾਗ crow ਉਡਾਵਨ to ward off ਕੇ of ਹਿਤ for the sake of ਡਾਰ throw ਮਹਾਂ great ਮਣਿ jewel ਮੂੜ fool ਵਿਗੋਵੈ bad thing is। ਕਾਟ cut ਕੇ of ਚੰਦਨ sandalwood ਕੇ of ਬਿਰਵਾ plant ਦ੍ਰਿੜ resolute ਬਾੜ growth ਬੰਬੂਲ arabic gum tree, Acacia nilotica ਕਰੇ do ਜੜ fool ਸੋਵੈ sleep। ਮੁਰਖ fool ਯਾ this ਤਨ body ਪਾਲਨ observing ਕੇ of ਹਿਤ for the sake of ਧਰਮ righteousness ਤਥਾ thus ਜਗ world ਭੀਤਰਿ in ਖੋਵੈ lose, throw away॥੨੨॥

- The fool drinks the contaminated water of the alkaline land, but then washes his feet with the nectar
- The fool in order to ward off crows that pick up millet grains throws precious jewels at them
- He cuts down the sandalwood tree to give support to the common gum tree (*Kikkar*) so that he may sleep beneath its branches
- Hence the fool in order to look after his body has discarded observing dharam in this world.

Commentary

Building on the earlier reference to poison and nectar, in the two verses above the author uses incredibly powerful and evocative imagery to describe and critique those who fail to recognise the inherent value of life. This ignorance blinds them to the opportunity for mukti, for they instead abuse these precious gifts in the pursuit of bodily gratification. As the Guru states :

ਫਿਰਤ ਫਿਰਤ ਮਾਨੁਖੁ ਭਇਆ ਖਿਨ ਭੰਗਨ ਦੇਹਾਦਿ ॥

ਇਹ ਅਉਸਰ ਤੇ ਚੁਕਿਆ ਬਹੁ ਜੋਨਿ ਭ੍ਰਮਾਦਿ ॥੩॥ (ਅੰਗ ੮੧੦)

Wandering, wandering around, reincarnation as a human occurs, but this body lasts only for an instant.

Losing this opportunity, he must wander through further existences. ॥3॥ (P. 810)

Again strong natural images are depicted to emphasise not only the value of life, but the abject foolishness of those who waste it. Within the imagery, the foolishness is in itself illogical and ridiculous. The same view should be held toward our own actions when we actively choose not to establish liberation as one's fundamental goal and purpose within this life. The Guru teaches that this life is so rare and difficult to acquire. How doubly ridiculous it is to waste it.

SVAIYA 78

ਸਵੈਯਾ

ਜਗਤ

ਵਿਪਨੇ ਸੁ ਰਣੈ ਭਵ ਸਤ੍ਰ ਜਿਨੇ, ਜਲ ਔ ਪੁਨ ਮੰਦਰ ਆਗ ਲਗਾਏ ।

ਬਡ ਸਾਗਰ ਭੂਧਰ ਕੇ ਸਿਖਰੇ, ਸੁ ਭਯਾਨਕ ਸਿੰਘ ਕੈ ਸਾਮੁਹਿ ਆਏ ।

ਪਦ ਭੂਲਿ ਭੁਜੰਗਮ ਦੇਹ ਛੁਏ ਜਨਨੀ ਜਠਰੰਤਰ ਆਇ ਸਮਾਏ ।

ਨਰ ਔਰ ਨ ਰੱਖਕ ਹੋਇ ਜਹਾਂ, ਤਹ ਰੱਖਕ ਪੂਰਬ ਪੁੰਨ ਕਮਾਏ ॥੭੮॥

ਵਿਪਨੇ barren land ਸੁ that ਰਣੈ in battlefield ਭਵ existence, world ਸਤ੍ਰ line, row ਜਿਨੇ whom ਜਲ water, ocean ਔ and ਪੁਨ then ਮੰਦਰ palace, house ਆਗ fire ਲਗਾਏ apply। ਬਡ great space ਸਾਗਰ ocean ਭੂਧਰ mountain ਕੇ of ਸਿਖਰੇ summit, pinnacle ਸੁ that ਭਯਾਨਕ terrifying ਸਿੰਘ lion ਕੈ of ਸਾਮੁਹਿ from the front, terrorise ਆਏ comes। ਪਦ feet ਭੂਲਿ go astray ਭੁਜੰਗਮ serpent ਦੇਹ body ਛੁਏ death ਜਨਨੀ mother ਜਠਰੰਤਰ womb ਆਇ comes ਸਮਾਏ destruction। ਨਰ man ਔਰ more ਨ not ਰੱਖਕ keep ਹੋਇ is ਜਹਾਂ where ਤਹ there ਰੱਖਕ keep ਪੂਰਬ earlier lives ਪੁੰਨ good actions ਕਮਾਏ earnings॥੭੮॥

- While fighting the enemy in the battlefield of barren land, upon defeat, one falls into water and the house catches fire
- On the summit of the mountain located in the great expanse of the ocean, a lion comes from the front

(159)

- The serpent bites the feet and goes into the womb of the mother
- When man has nothing to protect him, only the good actions of previous lifetimes will come to save him.

SVAIYA 79

ਸਵੈਯਾ

ਆਪਦ ਪੈਰਯ ਕੋ ਪਕਰੇ, ਅਰੁ ਸੰਪਦ ਮੈਂ ਸੁ ਖਿਮਾ ਉਰ ਮਾਹੀ।
ਪੁੰਨ ਨਿਸੰਗ ਕਰੇ ਡਰੇ/ਪੁਨ ਪਾਪਨ ਤੇ ਸੁ ਡਰੇ ਮਨ ਮਾਹੀ।
ਸੰਘਰ ਮਾਹਿ ਕਰੇ ਭੁਜ ਕੋ ਬਲ, ਪ੍ਰਾਣ ਤਜੇ ਰੁਚਿ ਹੈ ਜਸ ਮਾਹੀ।
ਮਾਨਵ ਮਾਹਿ ਮਹਾਤਮ ਕੇ ਬ੍ਰਤ ਧੰਨ ਵਹੀ ਜਿ ਧਰੇ ਜਗ ਮਾਹੀ॥੭੯॥

ਆਪਦ misfortune, difficulty ਪੈਰਯ patience ਕੋ of ਪਕਰੇ seize, clasp ਅਰੁ and
ਸੰਪਦ wealth ਮੈਂ in ਸੁ that ਖਿਮਾ to forgive ਉਰ heart ਮਾਹੀ in। ਪੁੰਨ good actions
ਨਿਸੰਗ without a doubt ਕਰੇ do ਡਰੇ fear ਪੁਨ then ਪਾਪਨ vice, bad actions ਤੇ of
ਸੁ that ਡਰੇ fear ਮਨ mind ਮਾਹੀ in। ਸੰਘਰ battle ਮਾਹਿ in ਕਰੇ do ਭੁਜ arm ਕੋ of ਬਲ
strength ਪ੍ਰਾਣ breath, life force ਤਜੇ leave ਰੁਚਿ desire ਹੈ is ਜਸ fame ਮਾਹੀ
in। ਮਾਨਵ human being ਮਾਹਿ in ਮਹਾਤਮ flower ਕੇ of ਬ੍ਰਤ niyam, dharma ਧੰਨ
greatness ਵਹੀ there ਜਿ who ਧਰੇ place, put ਜਗ world ਮਾਹੀ in ॥੭੯॥

- In misfortune holding on to patience and in wealth keeping forgiveness in the heart
- When performing good deeds is free from doubt arising from fear, then vices and bad actions are fearful of coming to that heart
- If the warrior so desires fame he is to fight with strong arms in war and breathe his last in action
- The man who takes these blessings, the flower of niyama and dharma blossoms within while in the world.

SVAIYA 80

ਸਵੈਯਾ

ਪ੍ਰੀਤਿ ਕਰੇ ਹਰਿ ਕੇ ਯਸ ਸੋ, ਗੁਨ ਗੋਬਿੰਦ ਕੇ ਸੁ ਭਨੇ ਮੁਖ ਮਾਂਹੀ।
ਹਾਥਨ ਤੇ ਪੁੰਨ ਦਾਨ ਕਰੇ, ਪੁਨ ਸੀਸ ਧਰੇ ਗੁਰ ਕੇ ਪਦ ਮਾਂਹੀ।

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ਦੇਹ ਸਨੇਹ ਨ ਭੂਲਿ ਕਰੇ ਅਰੁ ਸਾਧ ਸਨੇਹ ਸਦਾ ਨਿਰਬਾਹੀਂ।

ਮਾਨਵ ਮਾਹਿ ਮਹਾਤਮ ਕੇ ਬ੍ਰਤ ਧੰਨ ਵਹੀ ਜਿ ਧਰੇ ਜਗ ਮਾਹੀ॥੮੦॥

ਪ੍ਰੀਤਿ love ਕਰੇ do ਹਰਿ Hari ਕੇ of ਯਸ fame, greatness ਸੋ with ਗੁਨ quality
ਗੋਬਿੰਦ Gobind ਕੇ of ਸੁ that ਭਨੇ explain, narrate ਮੁਖ mouth ਮਾਹੀ in। ਹਾਥਨ
hands ਤੇ from ਪੁੰਨ good actions ਦਾਨ charity ਕਰੇ do ਪੁਨ then ਸੀਸ head ਧਰੇ
place, put ਗੁਰ Guru ਕੇ of ਪਦ feet ਮਾਹੀ in। ਦੇਹ body ਸਨੇਹ love ਨ not ਭੂਲਿ go
astray ਕਰੇ do ਅਰੁ and ਸਾਧ sādḥū ਸਨੇਹ lovers ਸਦਾ ever ਨਿਰਬਾਹੀਂ
discard। ਮਾਨਵ ਮਾਹਿ ਮਹਾਤਮ ਕੇ ਬ੍ਰਤ ਧੰਨ ਵਹੀ ਜਿ ਧਰੇ ਜਗ ਮਾਹੀ see above in
svaiya 79॥੮੦॥

- Hold love for Hari and narrate the great qualities of Gobind with the mouth
- With the hands perform good actions, give in charity and place the head at the Guru's feet
- Not in love with the body, nor led astray, but ever loving the sādḥūs
- The man who takes these blessings, the flower of niyama and dharma blossoms within while in the world.

SVAIYA 81

ਸਵੈਯਾ

ਸੇਸ ਧਰੇ ਧਰਣੀ ਸਿਰ ਮੇਂ ਅਰੁ ਸੂਰ ਫਿਰੇ ਸੁ ਸਦਾ ਨਭ ਮਾਹੀ।

ਧਾਰਿ ਗਦਾ ਅਬ ਲੋ ਹਰਿ ਜੀ ਬਲਿ ਦ੍ਵਾਰ ਰਹੇ ਸੁ ਪਤਾਲ ਕਿ ਮਾਹੀ।

ਘੋਰ ਹਲਾਹਲ ਲੋਕ ਜਰੇ ਦਿਢ ਸ਼ੰਕਰ ਨੀਤ ਧਰੇ ਗਰ ਮਾਹੀ।

ਪ੍ਰਾਣ ਸਮਾਨ ਧਰੇ ਬ੍ਰਤ ਕੋ ਦੁਖ ਭੂਰ ਭਏ ਬ੍ਰਤ ਡਾਰਤ ਨਾਹੀ॥੮੧॥

ਸੇਸ snake ਧਰੇ place, put ਧਰਣੀ earth ਸਿਰ head ਮੇਂ in ਅਰੁ and ਸੂਰ sun ਫਿਰੇ go
around ਸੁ that ਸਦਾ ever ਨਭ sky, space, akash ਮਾਹੀ in। ਧਾਰਿ possessor ਗਦਾ
seat, pestle ਅਬ now ਲੋ until ਹਰਿ ਜੀ Hari ji ਬਲਿ¹ Raja ਦ੍ਵਾਰ door ਰਹੇ remain

1. ਰਾਜਾ ਬਲੀ or Bali Raja - through his devotion and austerities defeated Indar in battle, humbled the gods, and ruled the three worlds. The gods approached Visnu to save them from him, who took avatār as Vāman the dwarf. Vāman pleaded with Bali Raja to grant him as much land as he could encompass in three of his steps, to which the raja agreed. Vāman grew to a terrific size and on his first step covered earth, on his second the heavens and on his third without anywhere to step Bali Raja offered his head. Bali was pushed down by Vāman into pātāl and Indra regained rule once again.

ਸੁ that ਪਤਾਲ netherworld ਕਿ of ਮਾਹੀ in। ਘੋਰ thunder ਹਲਾਹਲ deadly poison
ਲੋਕ place ਜੇਰੇ sad ਦਿਢ mature, proper ਸ਼ੰਕਰ Shiva ਨੀਤ always ਧਰੇ place ਗਰ
throat ਮਾਹੀ in। ਪ੍ਰਾਣ breath, life force ਸਮਾਨ equal ਧਰੇ place ਬ੍ਰਤ religious
observances, duties ਕੋ of ਦੁਖ pain, suffering, sadness ਭੂਰ much, great ਭਏ
happens ਬ੍ਰਤ religious observance, duty ਡਾਰਤ throw away ਨਾਹੀ not ॥੮੧॥

- Sheshnāg always puts earth on its head, while the sun always roams in the sky
- Hari keeping pestle (gadha) on his shoulder still stands at the door of the netherworld of Bali Raja
- From which deadly poison people are wretched, Shankar¹ has kept in his throat for ever
- In the past such religious duties, of equal importance to life, have not been discarded even while suffering.

Commentary

Here historical images are given of ultimate self-sacrifices made for the sake of upholding dharma. The specific roles of Sheshnāg, Vāman avatār and Shiva are given as examples of not only sacrifice, but to demonstrate that without these necessary actions the world would unlikely exist. Pandit Gulāb Singh in emphasising the need to uphold dharma as 'equivalent to one's own life', even if the consequence is suffering, is undoubtedly mirroring the doctrinal views of his beloved Sri Guru Gobind Singh ji, and inspired by the shaheed Singhs of his era who continued to fight against the tyrannical rule and incursions through guerrilla tactics.

SVAIYA 82

ਸਵੈਯਾ

ਬਿਨ ਨਾਮ ਗਏ ਯਮ ਕੇ ਪੁਰ ਕੇ ਜਗ ਭੋਗਨ ਕੀ ਜਿਨ ਗੈਲ ਲਈ।
ਹਰਿ ਕੇ ਪੁਨ ਪੰਥ ਚਲੇ ਨਰ ਜੇ ਉਰ ਭੋਗਨ ਕੇ ਦਿਢ ਪੀਠ ਦਈ।

1. Shankar is another name for Shiva

ਤਿਨ ਕੇ ਯਮ ਸੋਂ ਸਭ ਭੂਮਿ ਭਰੀ ਅਬ ਲੋ ਤਿਹ ਨਾਮ ਕਥਾ ਸੁਨਈ।

ਮਨ ਕੈ ਹਰਿ ਕੋ ਅਬ ਪੰਥ ਚਲੇ ਜਗ ਪਾਛਲ ਆਵ ਗਈ ਸੁ ਗਈ॥੮੨॥

ਬਿਨ without ਨਾਮ Name ਗਏ gone ਯਮ death ਕੇ of ਪੁਰ place ਕੋ of ਜਗ world ਭੋਗਨ worldly enjoyment, eating, drinking ਕੀ of ਜਿਨ whom ਗੈਲ path ਲਈ brings। ਹਰਿ Hari ਕੇ of ਪੁਨ then ਪੰਥ path ਚਲੇ goes ਨਰ person ਜੇ then, if ਉਰ heart ਭੋਗਨ eating, drinking ਕੋ of ਦ੍ਰਿਢ good ਪੀਠ ਦਈ discard । ਤਿਨ those ਕੇ of ਯਮ death ਸੋਂ with ਸਭ all ਭੂਮਿ earth ਭਰੀ happens ਅਬ now ਲੋ until ਤਿਹ that ਨਾਮ Name ਕਥਾ description ਸੁਨਈ listen, meditate upon। ਮਨ mind ਰੇ oh ਹਰਿ Hari ਕੋ of ਅਬ now ਪੰਥ path ਚਲੇ goes ਜਗ world ਪਾਛਲ first ਆਵ comes ਗਈ gone ਸੁ then ਗਈ gone ॥੮੨॥

- Those who have taken the path of worldly enjoyment and did not utter the name have gone to the place of death
- Those who followed Hari's path and discarded foods, drink and merriment at heart
- The fame of those same people permeates the whole world, even now people narrate their stories
- Oh mind now listen to the narration of Hari's path by leaving aside the spent part of worldly life.

SVAIYA 83

ਸਵੈਯਾ

ਰਿਖਿ ਨਾਰਿ ਤਰੀ ਕਪਿ ਰੀਛ ਤਰੇ ਸੁ ਲੰਗੂਰ ਤਰੇ ਜਿਹਿ ਨਾਮ ਉਚਾਰੇ।

ਬਨ ਭੀਲ ਸੁਤਾ ਜਿਹਿ ਨਾਮ ਤਰੀ ਸੁ ਜਟਾਯੁ ਵਿਹੰਗਮ ਜਾਹਿ ਉਧਾਰੇ।

ਅਬ ਚੈਤਨ ਬਾਤ ਕਹਾਂ ਕਹੀਏ ਜੜ ਭੂਧਰ ਨਾਮ ਤਰੇ ਭਵ ਸਾਗਰ ਪਾਰੇ

ਅਬ ਔਸਰ ਰਾਮ ਭਜੋ ਮਨ ਰੇ ਦੁਖ ਮੇਟਿ ਤਰੇ ਭਵ ਸਾਗਰ ਪਾਰੇ॥੮੩॥

ਰਿਖਿ Rishi ਨਾਰਿ woman (Gautam's wife, Ahaliya) ਤਰੀ cross over ਕਪਿ monkey ਰੀਛ bear ਤਰੇ cross over ਸੁ that ਲੰਗੂਰ a larger species of ape ਤਰੇ cross over ਜਿਹਿ which ਨਾਮ Name ਉਚਾਰੇ utters, repeats। ਬਨ jungle ਭੀਲ tribe in Madhya Pradesh ਸੁਤਾ girls ਜਿਹਿ which ਨਾਮ Name ਤਰੀ cross over ਸੁ that ਜਟਾਯੁ son of Arun ਵਿਹੰਗਮ bird ਜਾਹਿ whom ਉਧਾਰੇ cross over। ਅਬ now ਚੈਤਨ those who roam ਬਾਤ speech ਕਹਾਂ where ਕਹੀਏ narrate ਜੜ one place residing ਭੂਧਰ mountain ਨਾਮ Name ਤਰੇ cross ਭਵ ਸਾਗਰ ocean of existence ਪਾਰੇ furthest bank। ਅਬ now ਔਸਰ time, hour ਰਾਮ Rām ਭਜੋ worship ਮਨ mind ਰੇ oh ਦੁਖ pain ਮੇਟਿ destroy ਤਰੇ cross ਭਵ ਸਾਗਰ ocean of existence ਪਾਰੇ furthest bank ॥੮੩॥

- Gautam Rishi's wife (who became stone) crossed over, the monkey army's generals Jamvat, Angad and Sugriva¹ crossed over by repeating the Nām
- The tribal girl of the jungle crossed over along with Jatayu² bird when they recited Nām
- Now what shall we say of those who roam and narrate, the ones who reside in the mountain in one place, and have crossed this ocean of existence
- Now this is the hour to worship Rām O mind and destroy suffering by crossing this ocean of existence reaching the furthest bank.

SVAIYA 84

ਸਵੈਯਾ

ਭਵ ਹਾਰਕ ਕੇਚਿਤ ਨੇਮ ਕਹੇਂ ਯਮ ਹੀ ਭਵ ਹਾਰਕ ਔਰ ਬਖਾਨੇ ।
 ਇਕ ਤਿਆਗ ਕਹੇਂ ਇਕ ਦਾਨ ਕਹੇਂ ਇਕ ਯੋਗ ਸੁ ਸਾਧਨ ਕੋ ਉਰਿ ਠਾਨੇ ।
 ਜਗ ਏਕ ਕਹੇਂ ਤਪਸਾ ਵਰ ਸਾਧਨ ਤੀਰਥ ਵਾਸ ਸੁ ਏਕ ਪ੍ਰਮਾਨੇ ।
 ਭਵ ਹਾਰਕ ਬ੍ਰਤ ਸੁ ਏਕ ਭਨੇ ਹਮ ਤੋ ਇਕ ਰਾਮਹਿ ਨਾਮ ਪਛਾਨੇ ॥੮੪॥

ਭਵ ਹਾਰਕ mukti from cycle of existence ਕੇਚਿਤ someone ਨੇਮ self restraint³ ਕਹੇਂ say ਯਮ death ਹੀ indeed ਭਵ ਹਾਰਕ mukti ਔਰ more ਬਖਾਨੇ speaks of, narrates। ਇਕ one ਤਿਆਗ renunciation ਕਹੇਂ speaks ਇਕ one ਦਾਨ charity ਕਹੇਂ speaks ਇਕ one ਯੋਗ method of union ਸੁ that ਸਾਧਨ spiritual practice ਕੋ of ਉਰਿ heart ਠਾਨੇ explains the one imbued with। ਜਗ world ਏਕ one ਕਹੇਂ speaks

1. Monkey army generals (both bear and monkey themselves) of Kishkindh kingdom and companions of Sri Rām Chander who helped orchestrate the conquest of Lanka.
2. ਜਟਾਯੁ or Jatāyū - Son of Arun who took the form of a vulture. Once he and his brother Sampati decided to fly to the sun. They competed with each other as to who could fly closest to the sun. Jatāyū would have been scorched had his brother not flown over him and in doing so scorched himself. Later he was witness to Sita's kidnapping by Rāvan and on trying to intervene had his wings cut off. His ecstatic meeting with Sri Rām before he dies is narrated in the Rāmāyan.
3. ਨੇਮ or Nem - One of the original forms of Yog along with tapasya (penance), santokh (contentment), pavittar (purity), adhyātamic gyān (knowledge of the self), abhyās (practice), dān (charity), yam (ethical guidelines), ahimsa (non-violence), brahmācharya (celibacy), aprigrah (not attached to possessions).

ਤਪਸਾ tapasya ਵਰ great, superior ਸਾਧਨ meditative practice ਤੀਰਥ place of pilgrimage and purification ਵਾਸ dwelling place ਸੁ that ਏਕ one ਪ੍ਰਮਾਣੇ supreme bliss। ਭਵ ਹਾਰਕ mukti from existence ਬ੍ਰਤ religious observance, duty ਸੁ that ਏਕ one ਭਨੇ repeats ਹਮ we ਤੋ from ਇਕ one ਰਾਮਿ Rām ਨਾਮ Name ਪਛਾਣੇ realises, understands॥੮੪॥

- Some narrate to attain release from this cycle of existence one must follow the prescriptions of niyam or self restraint, for liberation from this world
- One says the method of union is renunciation, another says charity, still another pronounces at heart meditative practice
- One explains that in this world by performing tapasya and sādhana while dwelling at the religious centre one attains supreme bliss
- Liberation from existence is achieved by following religious observances, the one for us is realisation through repeating Rām's name.

Commentary

This is a very important verse for within it we find a clear distinction of doctrine by Pandit Gulāb Singh. Having celebrated the worth of residing at the tirath, of performing tapasya, of the practice of yam and niyam he returns to the axiomatic teaching that all these are worthy, but only when accompanied by the highest practice of the repetition of the name of Rām; the sincere desire to remain in the devotional meditative state. With this practice as the very root of bhagti, the other practices described grow out as branches pervaded and supported only by this practice of Nām. Likewise the Guru states :

ਪੁੰਨ ਦਾਨ ਜਪ ਤਪ ਜੇਤੇ ਸਭ ਚੂਪਰਿ ਨਾਮੁ ॥ (ਅੰਗ ੪੪੧)

Donations to charity, meditation and penance - above all of them is the Nām (P. 441)

Hence tapasya, yam and niyam are each a means to an end. For the Guru such practices are protective measures, enriching and sustaining the practice of bhagti :

ਜਪੁ ਤਪੁ ਸੰਜਮੁ ਹੋਹਿ ਜਬ ਰਾਖੇ ਕਮਲੁ ਬਿਗਸੈ ਮਧੁ ਆਸੁਮਾਈ ॥੨॥ (ਅੰਗ ੨੩)
*When chanting, austere meditation and self-discipline become
 your protectors, then the lotus blossoms forth, and the honey
 trickles out. ॥2॥ (P. 23)*

*Hence Pandit Gulāb Singh, alike the Guru, heralds the
 practice of tapasya and self-discipline effective only as long
 as they are imbued with the practice of Nām.*

DOHRA 85

ਦੋਹਰਾ

ਬਾਨਰ ਸੈਲ ਸੁ ਤਾਰਿਓ ਰਘੁਵਰ ਸਾਗਰ ਧਾਰ।
 ਤਜੋ ਹਮ ਕੋ ਨਹਿ ਤਾਰ ਹੋ ਮਨ ਮੈ ਕੌਨ ਵਿਚਾਰ॥੮੫॥

ਬਾਨਰ monkey ਸੈਲ stone ਸੁ that ਤਾਰਿਓ causes to float ਰਘੁਵਰ Sri Rām
 Chander ਸਾਗਰ ocean ਧਾਰ flow। ਤਜੋ thus, like that ਹਮ we ਕੋ of ਨਹਿ not ਤਾਰ
 cross ਹੋ is ਮਨ mind ਮੈ in ਕੌਨ who ਵਿਚਾਰ meditates upon ॥੮੫॥

- Oh Raghuvīr, you have caused monkeys and stones to float
 and flow across the ocean (of existence)
- Likewise help us in crossing the ocean of existence, then
 what idea prevails in your mind.

SVAIYA 86

ਸਵੈਯਾ

ਸੈਲ ਕਪੀਸਰ ਪਾਰ ਪਰੇ ਇਹ ਭਾਂਤਿ ਸੁਨੜੋ ਹਰਿ ਜੀ ਬਲ ਤੋਰਾ।
 ਹੈ ਮਨ ਚੰਚਲ ਬਾਨਰ ਸੋ ਅਰੁ ਸੈਲ ਸਮਾਨ ਸੁ ਚੀਤ ਕਠੋਰਾ।
 ਨਾਹਿ ਕਰੀ ਤਪਸਾ ਤੁਮਰੇ ਬਲ ਔਸਰ ਬੈਨ ਸੁਨੋ ਪ੍ਰਭ ਮੋਰਾ।
 ਨਾਥ ਭਲੇ ਬਲਵਾਨ ਹੁਤੇ ਮਮ ਦਾਸ ਕੀ ਬੇਰ ਭਯੋ ਬਲ ਬੋਰਾ॥੮੬॥

ਸੈਲ stone ਕਪੀਸਰ Hanuman ਪਾਰ furthest bank ਪਰੇ happened ਇਹ this ਭਾਂਤਿ in
 this way ਸੁਨੜੋ listen ਹਰਿ ਜੀ Hari ji ਬਲ strength ਤੋਰਾ your । ਹੈ is ਮਨ mind
 ਚੰਚਲ unstable ਬਾਨਰ monkey ਸੋ with ਅਰੁ and ਸੈਲ stone ਸਮਾਨ equal ਸੁ that
 ਚੀਤ mind ਕਠੋਰਾ uncompromising। ਨਾਹਿ not ਕਰੀ do ਤਪਸਾ tapasya ਤੁਮਰੇ your
 ਬਲ strength ਔਸਰ time ਬੈਨ statement, bachan ਸੁਨੋ listen ਪ੍ਰਭ Prabhu,
 Parmātma ਮੋਰਾ my। ਨਾਥ master ਭਲੇ goodness ਬਲਵਾਨ powerful one ਹੁਤੇ in

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possession of ਮਮ me ਦਾਸ servant, slave ਕੀ of ਬੇਰ time ਭਯੋ happen ਬਲ strength ਬੇਰਾ reduced॥੮੬॥

- Both the stones and Hanuman crossed to the furthest bank through your blessing and strength Hari ji, it is said
- This mind is more unstable than a monkey and is as equally hard as that stone
- O Prabhū, people do not perform tapasya nor listen to the statements about you for they have little time and strength (in kalyug)
- O Master you have had great strength and goodness, but what has happened upon my turn, has that strength gone?

Commentary

The mind here is flitting, resilient, taking any opportunity to further bondage to the illusion. In this sense whereas the 'monkey' that was Hanuman merely lifted a mountain in the Rāmāyan, and set fire to the whole of Lanka with his tail, the mind accomplishes an even greater feat of even greater effort, continually sustaining this illusory projection of difference and separation. Indeed it is the upadhi and the consequential antahkaran or internal mental faculties that are ones enemy on the path. Likewise they are as hard as rock to break.

SVAIYA 87

ਸਵੈਯਾ

ਗਹਿ ਤੰਦੁਲ ਬਾਮਨ ਕੇ ਕਰ ਮੇਂ ਤਬ ਆਪਦ ਤਾਹਿ ਕੀ ਦੂਰਿ ਨਿਵਾਰੀ।
ਗਜ ਕੰਜ ਦਏ ਤਬ ਗ੍ਰਾਹਿ ਕਟੇ ਫਲ ਖਾਇ ਕਿ ਭੀਲਸੁਤਾ ਸੁ ਉਧਾਰੀ।
ਗਲਿ ਫੂਲਨ ਮਾਲ ਗਹੀ ਕੁਬਜਾ ਤਬ ਕੂਬਰ ਕੀ ਕਟ ਨਾਥ ਸਵਾਰੀ।
ਬਿਨ ਮੋਲ ਨ ਕਾਮ ਕਰੇ ਹਰਿਵਧ ਜੀ ਜਗ ਲੋਗਨ ਕੀ ਗਤਿ ਤੈਂ ਉਰਿ ਧਾਰੀ॥੮੭॥

ਗਹਿ seize, clasp ਤੰਦੁਲ rice ਬਾਮਨ Brahman ਕੇ of ਕਰ do ਮੇਂ in ਤਬ then ਆਪਦ sadness, poverty ਤਾਹਿ him, that ਕੀ of ਦੂਰਿ far away ਨਿਵਾਰੀ restrain, get rid of। ਗਜ elephant ਕੰਜ lotus ਦਏ of ਤਬ then ਗ੍ਰਾਹਿ taken ਕਟੇ cuts ਫਲ fruit ਖਾਇ

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eat, consume ਕਿ of ਭੀਲਸੁਤਾ tribe girl ਸੁ that ਉਧਾਰੀ saved, liberated। ਗਲਿ
around the neck ਫੁਲਨ flowers ਮਾਲ mala, garland ਗਹੀ clasp, seize ਕੁਬਜਾ
female servant of Kans who was hunchbacked ਤਬ then ਕੁਬਰ crookedness
ਕੀ of ਕਟ cut ਨਾਥ master ਸਵਾਰੀ controls, set right। ਬਿਨ without ਮੋਲ stain ਨ
not ਕਾਮ desire ਕਰੋ do ਹਰਿ ਜੀ Hari ji ਜਗ world ਲੋਗਨ people ਕੀ of ਗਤਿ
manner ਤੈਂ your ਉਰਿ heart ਧਾਰੀ supports, holds ॥੮੭॥

- On having some rice from the Brahmin you have relieved him from poverty
- The elephant offered you a lotus and taking it you freed it, you consumed the fruit offered by the Bhilni girl and in doing so liberated her
- You took the garland of flowers from Kubja¹, then you, O Master, set right her crooked back
- Oh Hari ji, you do not go in for help without a price, you supported the people of the world.

Commentary

Who is qualified to attain mukti? Unlike numerous schools and orders within the Indian society of the day, the qualification of being Brahmin by birth or at least 'twice-born' is meaningless for study and practice to Pandit Gulāb Singh. According to the commentary on Vichār Sāgar Granth, Dvijati or being twice born is merely an affliction of the specific intelligence, and as such is not in line with the bhakti tradition from which the Sikh tradition manifested. The examples given here include the whole scope of those traditionally held not to possess the requisite for liberation as stipulated by the varnāshrama system. Hence, we find Ganka the female prostitute, Bhilni tribal girls without caste legendary for their devotion to Rām, and even the elephant devoid of human

1. ਕੁਬਜਾ or Kubja - a character in Krishna's life who was originally a disfigured woman whose devotional offering to Krishna was rewarded with perfect beauty. Afterward in celebration of her new looks, she became a society girl. Krishna later went on to visit her in her home. Kubja prepared herself to entice Krishna into intimacy, but instead recognised Krishna's true nature and her lust was transformed into perfected divine love.

faculties all achieving liberation through Hari. The same examples abound in Sri Guru Tegh Bahadur's verses :

ਜਿਹ ਸਿਮਰਤ ਗਨਕਾ ਸੀ ਉਧਰੀ ਤਾ ਕੇ ਜਸੁ ਉਰ ਧਾਰੇ ॥੧॥ਰਹਾਉ॥ (ਅੰਗ ੬੩੪)
In remembrance of Hari, Ganka the prostitute was saved by
keeping your splendour in her heart

SVAIYA 88

ਸਵੈਯਾ

ਜਗ ਆਹਿ ਅਨਾਦਿ ਸਮੇ ਕੁ ਸੁਨੇ, ਹਮ ਦੁਖ ਸਹੇ ਤਿਹ ਮਾਹਿ ਕਰਾਰੇ ।

ਵਹਿ ਕੇਤਕ ਥੇ ਨਹਿ ਜਾਨ ਪਰੇ ਅਬ ਔਰਨ ਕੋ ਡਰ ਨਾਹਿ ਹਮਾਰੇ ।

ਜਗ ਦੁਖ ਹਰੇ ਹਰਿ ਨਾਮ ਬਲੀ ਯਹ ਭਾਂਤਿ ਮਹਾਤਮ ਬੇਦ ਉਚਾਰੇ ।

ਜਗ ਕੇ ਸਭ ਦੁਖਨ ਮੋਹਿ ਹਰੇ ਮੁਹਿ ਹਾਨਿ ਨਹੀਂ ਹਰਿ ਲਾਜ ਤੁਮਾਰੇ ॥੮੮॥

ਜਗ world ਆਹਿ is ਅਨਾਦਿ without beginning ਸਮੇ occasion ਕੁ of ਸੁਨੇ listen, ਹਮ we ਦੁਖ pain, suffering ਸਹੇ endure ਤਿਹ world ਮਾਹਿ in ਕਰਾਰੇ great। ਵਹਿ that ਕੇਤਕ how much ਥੇ was ਨਹਿ not ਜਾਨ knowledge ਪਰੇ sinks ਅਬ now ਔਰਨ more ਕੋ of ਡਰ fear ਨਾਹਿ not ਹਮਾਰੇ our, (heart) in। ਜਗ world ਦੁਖ pain ਹਰੇ far goes ਹਰਿ Hari ਨਾਮ Name ਬਲੀ powerful ਯਹ that ਭਾਂਤਿ kind of ਮਹਾਤਮ fruit, importance ਬੇਦ veda, knowledge ਉਚਾਰੇ explain, utter। ਜਗ world ਕੇ of ਸਭ all ਦੁਖਨ pain ਮੋਹਿ ego, haumai ਹਰੇ destroy ਮੁਹਿ my ਹਾਨਿ loss ਨਹੀਂ not ਹਰਿ God ਲਾਜ shame, honour ਤੁਮਾਰੇ your ॥੮੮॥

- We hear that the world is without beginning, we endure great suffering throughout it
- No one knows how much such suffering was, but now we no longer have fear for suffering
- In this world suffering ceases to exist by uttering the most powerful Name of Hari, this kind of fruit is best proclaim the Vedas
- While in this world, destroy all my suffering and ego for the loss will not be mine but yours.

MADRA CHHAND 89

ਮਦਰਾ ਛੰਦ

ਜਾਤਿ ਬਿਹੀਨ ਸੁ ਭੀਲ ਤਰੀ ਅਰੁ ਸੀਲ ਬਿਹੀਨ ਤਰੀ ਗਨਕਾ।
 ਰੂਪ ਬਿਹੀਨ ਤਰੀ ਕੁਬਜਾ ਹਰਿਣਾਛਲ ਰੂਪ ਤਰੇ ਬਨ ਕਾ।
 ਪਾਪਿ ਅਜਾਮਲ ਪਾਰ ਪਰੇ ਰਘੁਨਾਯਕ ਬੈਨ ਸੁਨੇ ਜਨ ਕਾ।
 ਵੈ ਗੁਨ ਨੇਮ ਤਜੇ ਹਮ ਨਾਥ ਕਿ ਆਪ ਤਜਾਗ ਕਰਜੋ ਪ੍ਰਨ ਕਾ॥੮੯॥

ਜਾਤਿ caste ਬਿਹੀਨ deprived of ਸੁ that ਭੀਲ tribe girl ਤਰੀ cross over, liberated
 ਅਰੁ and ਸੀਲ true, pure, righteous ਬਿਹੀਨ deprived of ਤਰੀ cross over ਗਨਕਾ
 Ganka, prostitute। ਰੂਪ form (beautiful) ਬਿਹੀਨ deprived of ਤਰੀ cross over
 ਕੁਬਜਾ Kubja ਹਰਿਣਾਛਲ Harinachhal ਰੂਪ form ਤਰੇ cross over ਬਨ jungle ਕਾ of।
 ਪਾਪਿ one imbued with bad action, vice, sin ਅਜਾਮਲ Ajamal, great sinner ਪਾਰ
 far bank, liberated ਪਰੇ on ਰਘੁਨਾਯਕ Raghu master, Sri Ram ਬੈਨ kindness,
 request ਸੁਨੇ listen ਜਨ person ਕਾ of। ਵੈ that ਗੁਨ quality ਨੇਮ self-restraint ਤਜੇ
 cross over ਹਮ we ਨਾਥ master ਕਿ of ਆਪ your ਤਜਾਗ renunciation ਕਰਜੋ
 perform, do ਪ੍ਰਨ niyam, resolve ਕਾ of॥੮੯॥

- The Bhilni girl¹ who was deprived of caste was liberated, and Ganka² deprived of purity was also liberated
- Without a beautiful form Kubja was liberated, the one who took the form of a beautiful deer (Harināchhal) was also liberated
- Ajamal³ who had performed many bad actions liberated (by uttering the Name), O Warrior of Raghu lineage, listen to the person's request.

1. See earlier reference in Dīragh Trībhāṅgī Chhand 7 P. 82 Tulsi Das describes how even these girls without caste were saved through the repetition of Hari's name :
 ਸਵਪਚ ਸਬਰ ਖਸ ਜਮਨ ਜਤ ਪਾਵਰ ਕੋਲ ਕਿਰਾਤ।
 ਰਾਮੁ ਕਹਤ ਪਾਵਨ ਪਰਮ ਹੋਤ ਭੂਵਨ ਬਿਖਯਾਤ॥੧੯੪॥
Svapach (dog-flesh eater), Sabar (Bheel), Jaman, base Kols and Kirats with Rām's name get supremely pure and known throughout the worlds
2. There are a number of references in Gurbani to Ganka. Guru Arjun Dev states on page 1192 in Rāg Basant :
 ਗਨਿਕਾ ਉਧਰੀ ਹਰਿ ਕਹੈ ਤੋਤ॥ (ਅੰਗ ੧੧੯੨)
Ganka the prostitute was saved when her parrot uttered the Nām (of Hari)
3. There are a number of references to Ajamal in Gurbani. Sri Guru Tegh Bahadur states :
 ਅਜਾਮਲੁ ਪਾਪੀ ਜਗੁ ਜਾਨੇ ਨਿਮਖ ਮਾਹਿ ਨਿਸਤਾਰਾ॥ (ਅੰਗ ੬੩੨)
Ajāmal the world famous sinner, was saved in an instant (P. 632)

- Give us the firm resolve to acquire the qualities of self-restraint, renunciation and performing good actions.

SVAIYA 90

ਸਵੈਯਾ

ਗੁਣ ਬੋਝਹਿ ਤੇ ਪ੍ਰਭ ਰੀਝ ਰਹੇ ਵਹਿ ਭੂਲ ਗਈ ਅਬ ਬਾਨ ਤੁਮਾਰੀ।
ਫਲ ਫੂਲਨ ਤੇ ਬਨ ਭੀਲਸੁਤਾ ਮਥੁਰਾ ਪੁਰ ਮੈਂ ਹਰਿ ਕ੍ਰਬਰਿ ਤਾਰੀ।
ਗਨਕਾ ਗਜਰਾਜ ਉਧਾਰ ਕਰੇ ਤਬ ਦਯਾਲ ਹੁਤੇ ਸੁ ਮੁਕੰਦ ਮੁਰਾਰੀ।
ਅਬ ਕੈ ਕਰੁਣਾ ਹਰਿ ਪੀਠ ਦਈ ਅਰੁ ਕੈ ਫਰਯੋ ਕਰਿ ਕਾਗਦ ਕਾਰੀ॥੯੦॥

ਗੁਣ quality ਬੋਝਹਿ few, some ਤੇ then ਪ੍ਰਭ Prabhu, Parmātma ਰੀਝ happy ਰਹੇ remains ਵਹਿ that ਭੂਲ astray ਗਈ gone ਅਬ now ਬਾਨ arrow ਤੁਮਾਰੀ your। ਫਲ fruit ਫੂਲਨ flowers ਤੇ of ਬਨ jungle ਭੀਲਸੁਤਾ tribal girl ਮਥੁਰਾ Mathura ਪੁਰ place ਮੈਂ in ਹਰਿ Hari, Krishna ਕ੍ਰਬਰਿ Kubja ਤਾਰੀ emancipated, crossed over। ਗਨਕਾ Ganka, prostitute ਗਜਰਾਜ royal (great) elephant ਉਧਾਰ liberated ਕਰੇ do ਤਬ then ਦਯਾਲ compassion ਹੁਤੇ in possession of ਸੁ that ਮੁਕੰਦ mukti giver ਮੁਰਾਰੀ Krishna, slayer of Mur। ਅਬ now ਕੈ if, when ਕਰੁਣਾ kindness ਹਰਿ Hari ਪੀਠ place ਦਈ of ਅਰੁ and ਕੈ if, when ਫਰਯੋ seize ਕਰਿ do ਕਾਗਦ paper ਕਾਰੀ actions ॥੯੦॥

- O Prabhu, then you were happy with a few good deeds, now has the same habit been forgotten by you
- The fruits and flowers offered by the forest Bhilni girl, and Kubja in the city of Mathura, you respectively liberated O Hari
- With compassion Krishna, the mukti giver, liberated Ganka and the royal elephant
- Now O Hari will you place your kindness, or have you instead seized a list of the accounts of (bad) deeds?

DOHRA 91

ਦੋਹਰਾ

ਕਾਗਦ ਲੇਖਾ ਜੋ ਕਰੋ ਕਹਾਂ ਪੁਜਾਵੋਂ ਨਾਥ।
ਔਗੁਨ ਮੇਰੇ ਬਖਸ਼ੀਏ ਮਾਥੇ ਧਰੀਏ ਹਾਥ॥੯੧॥

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ਕਾਗਦ paper ਲੇਖਾ accounts ਜੋ when ਕਰੋ do ਕਹਾਂ where ਪੁਜਾਵੇਂ where to reach
ਨਾਥ master, ruler। ਔਗੁਨ sins, vices, fault ਮੇਰੇ my ਬਖਸ਼ੀਏ blessing,
forgiveness ਮਾਥੇ head of ਧਰੀਏ place ਹਾਥ hand ॥੯੧॥

- Oh Master, when these deeds are being written on paper, how can I go in at par with this?
- Please place your hand on my head so that I may receive your blessing and forgiveness for my bad qualities.

SVAIYA 92

ਸਵੈਯਾ

ਅਭਿਬੰਦਨ ਤੇ ਹਰਿ ਪਾਦਨ ਕੋ ਜਗ ਮਾਹਿ ਪਿਖੇ ਸੁ ਉਦਾਰ ਉਦਾਰੀ।
ਸਸਿ ਮੰਡਲ ਮੈਂ ਬਹੁ ਕ੍ਰਾਂਤਿ ਹੁਤੀ ਪਿਖ ਆਨਨ ਤੇ ਸੁ ਲਗੇ ਅਬ ਖਾਰੀ।
ਦ੍ਰਿਗ ਕੰਜਲ ਤੇ ਸੁ ਉਦਾਰ ਖਿਰੇ ਲਟਕੀ ਅਲਕੈਂ ਸੁਤਿ ਉਪਰਿ ਕਾਰੀ।
ਸੁਭ ਕੁੰਡਲ ਛਾਇ ਕਪੋਲ ਰਹੇ ਕਰ ਮਾਂਹਿ ਕਟੇ ਉਰਿ ਹਾਰ ਅਪਾਰੀ॥੯੨॥

ਅਭਿਬੰਦਨ in front of salutation, mathateka ਤੇ do ਹਰਿ Hari ਪਾਦਨ feet ਕੋ of ਜਗ
world ਮਾਹਿ in ਪਿਖੇ look ਸੁ that ਉਦਾਰ high ਉਦਾਰੀ highest। ਸਸਿ moon ਮੰਡਲ
beautiful ਮੈਂ in ਬਹੁ great ਕ੍ਰਾਂਤਿ fame of good deeds ਹੁਤੀ is ਪਿਖ look ਆਨਨ
facing ਤੇ from ਸੁ that ਲਗੇ apply ਅਬ now ਖਾਰੀ wealth। ਦ੍ਰਿਗ eyes, look ਕੰਜਲ
lotus flower ਤੇ from ਸੁ that ਉਦਾਰ great ਖਿਰੇ blooms ਲਟਕੀ earring ਅਲਕੈਂ hair
ਸੁਤਿ ear, heard ਉਪਰਿ above ਕਾਰੀ action do। ਸੁਭ good ਕੁੰਡਲ circle, earring
ਛਾਇ covered, adorned ਕਪੋਲ cheek ਰਹੇ remains ਕਰ do ਮਾਂਹਿ in ਕਟੇ metal rings
ਉਰਿ heart, around neck ਹਾਰ necklace ਅਪਾਰੀ big, large ॥੯੨॥

- O Hari, I have seen your lotus feet which are the greatest of the great in the world, and offer my salutations before them
- In the round moon there is splendour, but after seeing your face even that looks pale in comparison
- Your eyes blossom like a lotus flower, and your ears covered by cascading black hair
- (You are adorned with) golden earrings, bangles and necklaces.

DOHRA 93

ਦੋਹਰਾ

ਖਿਮਾ ਉਲਾਹਨੇ ਕੋ ਕਰੋ ਤੁਮ ਨਿਰਪੇਖ ਉਦਾਰ।

ਪ੍ਰੇਮ ਪੇਖਿ ਹਰਿ ਰੀਝ ਹੋ ਭਵਨਿਧਿ ਭਗਤ ਉਧਾਰ॥੯੩॥

ਖਿਮਾ forgiveness ਉਲਾਹਨੇ complaint, accusation ਕੋ someone ਕਰੋ perform ਤੁਮ you ਨਿਰਪੇਖ absolute ਉਦਾਰ unbiased, philanthropist। ਪ੍ਰੇਮ love ਪੇਖਿ look do ਹਰਿ Hari ਰੀਝ happy ਹੋ become ਭਵਨਿਧਿ ocean of world ਭਗਤ devotee ਉਧਾਰ saves॥੯੩॥

- I beg pardon of my earlier complaints, you are absolutely unbiased
- O Hari, you are happy seeing the love in the heart of your devotees and save them, taking them across the world of existence

SVAIYA 94

ਸਵੈਯਾ

ਨਭ ਮੈਂ ਸੁਰ ਲੋਕ ਰਚੇ ਹਰਿ ਜੀ ਅਰੁ ਭੂਮਿ ਬਿਖੈ ਨਿਧਿ ਖੀਰ ਬਨਾਏ।

ਮਣਿ ਹੀਰਨ ਕੇ ਗਿਰ ਕੋਟ ਰਚੇ ਫਲ ਫੂਲਨ ਕੋ ਬਨ ਕੋਟ ਉਪਾਏ।

ਸਭ ਲੋਗਨ ਕੋ ਪ੍ਰਭ ਪੋਖਤ ਹੋ ਸਭ ਭੂਖ ਮਿਟੇ ਤੁਮ ਮੈਂ ਮਨ ਲਾਏ।

ਬਿਨ ਪ੍ਰੇਮ ਕਹਾਂ ਫਲ ਫੂਲ ਦਏ ਪ੍ਰਭ ਤੇ ਪਦ ਪੰਕਜ ਕੀ ਰਜ ਪਾਏ॥੯੪॥

ਨਭ void, sky ਮੈਂ in ਸੁਰ ਲੋਕ place of gods and goddesses ਰਚੇ evolve, make ਹਰਿ ਜੀ Hari ji ਅਰੁ and ਭੂਮਿ earth ਬਿਖੈ in ਨਿਧਿ ਖੀਰ milk ocean¹ ਬਨਾਏ make। ਮਣਿ jewels ਹੀਰਨ diamonds ਕੇ of ਗਿਰ mountains ਕੋਟ crores ਰਚੇ evolve, make ਫਲ fruit ਫੂਲਨ flowers ਕੋ of ਬਨ jungle ਕੋਟ crores ਉਪਾਏ bring forth। ਸਭ all ਲੋਗਨ people ਕੋ of ਪ੍ਰਭ Prabhu, Parmātma ਪੋਖਤ replenish ਹੋ is ਸਭ all ਭੂਖ hunger ਮਿਟੇ destroy ਤੁਮ your ਮੈਂ in ਮਨ mind ਲਾਏ brings। ਬਿਨ without ਪ੍ਰੇਮ love ਕਹਾਂ how, where ਫਲ fruit ਫੂਲ flowers ਦਏ of ਪ੍ਰਭ Parmātma ਤੇ of ਪਦ ਪੰਕਜ lotus feet ਕੀ of ਰਜ satisfied ਪਾਏ get ॥੯੪॥

- O Hari ji, You evolved the realm of the gods in the sky, and made the milk ocean on the earth

1. ਨਿਧਿ ਖੀਰ or Milk Ocean - referring to the primordial ocean out of which came the nectar of immortality as produced with the assistance of Kurma Avatār (the opening pages of the Agni Purāṇa provide a succinct description of this event)

- You made endless mountains of diamonds and jewels, and millions of jungles have been grown to bear fruits and flowers
- You nourish all people and remove all sorts of hungers of those who meditate upon You
- Without love one cannot get any fruit and flower (benefit), for all that is obtained only by keeping the mind in Prabhū's lotus feet.

SVAIYA 95

ਸਵੈਯਾ

ਵਰ ਕੌਨ ਮੰਗੋਂ ਤੁਮ ਤੇ ਹਰਿ ਜੀ ਬਿਰ ਨਾਂਹਿ ਰਹੇ ਜਗ ਭੀਤਰਿ ਕੋਈ।
 ਨਹਿ ਰਾਜ ਰਹੇ ਗਜ ਬਾਜ ਰਹੇ ਤਨ ਲੋ ਮਿਟ ਜਾਇ ਪਿਖੋਂ ਜਗ ਜੋਈ।
 ਬਿਨ ਤੇ ਪਦ ਕੰਜ ਲਹੇ ਨ ਕਹੂੰ ਸੁਖ ਜੋ ਨਰ ਦੌਰ ਫਿਰੇ ਤਿਹੂੰ ਲੋਈ।
 ਪਦ ਮੰਜੁਲ ਜੋ ਸਨਕਾਦਿ ਭਜੇ ਤਿਨ ਕੀ ਪ੍ਰਭ ਸੇਵ ਦਿਜੇ ਮਮ ਸੋਈ॥੯੫॥

ਵਰ demand ਕੌਨ who ਮੰਗੋਂ request ਤੁਮ you ਤੇ of ਹਰਿ ਜੀ Hari ji ਬਿਰ fixed, stable ਨਾਂਹਿ not ਰਹੇ remain ਜਗ world ਭੀਤਰਿ in ਕੋਈ someone। ਨਹਿ not ਰਾਜ rule ਰਹੇ remains ਗਜ elephant ਬਾਜ horses ਰਹੇ remain ਤਨ body ਲੋ until ਮਿਟ destruction ਜਾਇ goes ਪਿਖੋਂ see, look ਜਗ world ਜੋਈ which। ਬਿਨ without ਤੇ of ਪਦ ਕੰਜ lotus feet ਲਹੇ obtain ਨ not ਕਹੂੰ where ਸੁਖ happiness ਜੋ when ਨਰ man ਦੌਰ running ਫਿਰੇ around ਤਿਹੂੰ those ਲੋਈ heaven। ਪਦ feet ਮੰਜੁਲ pure ਜੋ if ਸਨਕਾਦਿ four sons of Brahma ਭਜੇ recalls, remembers ਤਿਨ those ਕੀ of ਪ੍ਰਭ Prabhū, Parmātma ਸੇਵ serve ਦਿਜੇ given ਮਮ me ਸੋਈ that ॥੯੫॥

- Oh Hari ji what should I ask of you? Nothing in this world is perennially fixed and will remain forever
- Nor will kingdoms, elephants, horses nor the body, all these see destruction in this world
- Without Your lotus feet no happiness is obtained, even if man is to roam all three worlds
- Those sacred feet, worshipped by Brahma's four sons, I am given to their service.

ਸਵੈਯਾ

ਕਬ ਆਵਹਿਗੇ ਮਮ ਉਪਰਿ ਤੇ ਦਿਨ ਦੇਹ ਰਟੈ ਮਮ ਗੰਗ ਕਿਨਾਰੇ ।
 ਸਭ ਹੀ ਜਗ ਤੇ ਮਨ ਸਾਂਤਿ ਲਹੇ ਮੁਖ ਨਾਮ ਸੁ ਸੀਸ ਗੰਗੋਦਕ ਧਾਰੇ ।
 ਪੁਨ ਬੈਠਿ ਸ਼ਿਲਾ ਤਟ ਪੈ ਹਰਿ ਕੀ ਪਦਵੀ ਦ੍ਰਿਗ ਮੇਲ ਕੈ ਨੀਤ ਚਿਤਾਰੇ ।
 ਹਰਿ ਧਯਾਨ ਸਮੇ ਤਨ ਮੋਹਿ ਗਿਰੇ ਜਲਿ, ਮਾਤ ਸਮਾਨ ਸੁ ਗੰਗ ਸੰਭਾਰੇ ॥੯੬॥

ਕਬ sometimes ਆਵਹਿਗੇ will come ਮਮ me ਉਪਰਿ above ਤੇ that ਦਿਨ day ਦੇਹ
 body ਰਟੈ then ਮਮ me ਗੰਗ Ganga water ਕਿਨਾਰੇ bank । ਸਭ all ਹੀ indeed ਜਗ
 world ਤੇ of ਮਨ mind ਸਾਂਤਿ peaceful ਲਹੇ applies ਮੁਖ mouth ਨਾਮ Name ਸੁ that
 ਸੀਸ head ਗੰਗੋਦਕ Ganga water ਧਾਰੇ place । ਪੁਨ then ਬੈਠਿ sit ਸ਼ਿਲਾ rock ਤਟ
 riverbank ਪੈ happen ਹਰਿ Hari ਕੀ of ਪਦਵੀ feet ਦ੍ਰਿਗ look, see ਮੇਲ meet ਕੈ with
 ਨੀਤ ever ਚਿਤਾਰੇ understand । ਹਰਿ ਧਯਾਨ meditation on Parmātma ਸਮੇ
 occasion ਤਨ body ਮੋਹਿ ego, mineness ਗਿਰੇ fill ਜਲਿ (Ganga) water, ਮਾਤ
 mother ਸਮਾਨ equal to ਸੁ that ਗੰਗ Ganga ਸੰਭਾਰੇ sustenance ॥੯੬॥

- When will that time come when I will roam with my body at the bank of the Ganga
- All in the world will become peaceful, the mouth will utter the Name and on the head Ganga water will be poured
- Then sitting on a rock at the riverbank it will happen that the feet of Hari will be seen and forever remembered
- During the meditation on Hari if anybody were to fall into the water, the Ganga like a mother will take that one in its lap.

DOHRA 97

ਦੋਹਰਾ

ਬਾਲਕ ਬ੍ਰਿਧ ਜੁਵਾ ਧਨੀ ਹੈ ਸਭ ਕੋ ਅਦਿਕਾਰ ।
 ਅਰੁ ਫੁਨਿ ਬਰਖ ਪਚਾਸ ਤੇ ਤਜੇ ਸਕਲ ਸੰਸਾਰ ॥੯੭॥

ਬਾਲਕ child ਬ੍ਰਿਧ old aged person ਜੁਵਾ youth ਧਨੀ wealthy ਹੈ is ਸਭ all ਕੋ of
 ਅਦਿਕਾਰ rightful । ਅਰੁ and ਫੁਨਿ then ਬਰਖ years ਪਚਾਸ fifty ਤੇ of ਤਜੇ
 abandon ਸਕਲ whole entire ਸੰਸਾਰ world ॥੯੭॥

- The child, the youth, the old and the wealthy all have the right
- For then, O person, at the age of fifty the entire world is to be renounced

SVAIYA 98

ਸਵੈਯਾ

ਜਿਨ ਕਾ ਜਗ ਭੀਤਰਿ ਮਾਨ ਘਟੇ ਸੁ ਨਿਰਾਸ ਰਟੇ ਅਰਬੀ ਨਿਜ ਦੁਆਰੇ ।
 ਨਿਜ ਮੰਦਰ ਤੇ ਧਨ ਖੀਨ ਭਏ ਪਰਲੋਕ ਗਏ ਨਿਜ ਬੰਧੁ ਪਿਆਰੇ ।
 ਤਨ ਮੰਡਲ ਜੋਬਨ ਪੀਠ ਦਈ ਯਹ ਲੋਕ ਤਜੇ ਪਰਲੋਕ ਸਵਾਰੇ ।
 ਜਗ ਪਾਵਨ ਭੂਧਰ ਕੁੰਜ ਦਰੀ ਨਰ ਜਾਇ ਵਸੇ ਗੰਗ ਕਿਨਾਰੇ ॥੯੮॥

ਜਿਨ those ਕਾ of ਜਗ world ਭੀਤਰਿ in ਮਾਨ honour ਘਟੇ honour gone ਸੁ that
 ਨਿਰਾਸ hopelessness ਰਟੇ roam ਅਰਬੀ needy ਨਿਜ own ਦੁਆਰੇ doors । ਨਿਜ own ਮੰਦਰ
 temple, house ਤੇ from ਧਨ wealth ਖੀਨ destroy ਭਏ happens ਪਰਲੋਕ other
 place, plane ਗਏ gone ਨਿਜ own ਬੰਧੁ bondage, ties ਪਿਆਰੇ beloved ones ।
 ਤਨ body ਮੰਡਲ beautiful ਜੋਬਨ youth ਪੀਠ ਦਈ shown the back, betrayed ਯਹ
 that ਲੋਕ plane ਤਜੇ abandon ਪਰਲੋਕ other plane ਸਵਾਰੇ set right । ਜਗ world ਪਾਵਨ
 sacred, pure ਭੂਧਰ mountain ਕੁੰਜ cave ਦਰੀ in ਨਰ man ਜਾਇ goes ਵਸੇ resides
 ਗੰਗ Ganga ਕਿਨਾਰੇ bank on ॥੯੮॥

- Those whose honour has diminished, give no hope to those requesting even at their door
- The wealth of their own house is spent and their beloved ones have gone demised
- The youthfulness may abandon the beautiful body, the body may turn feeble and one may set things right ready for the next plane while in this world
- In this sacred world such a person resides either in a mountain cave, or on the bank of the Ganga.

SVAIYA 99

ਸਵੈਯਾ

ਪ੍ਰਾਤ ਸਮੇਂ ਪਿਖਿ ਪਾਵਨ ਨੀਰ ਸੁ ਪਾਨ ਕਰੇ ਮੁਖ ਗੰਗ ਉਚਾਰੇ ।
 ਪੂਰਬ ਓਰ ਕਰੇ ਮੁਖ ਕੋ ਹਰਿ ਪਾਦਹਿ ਨੀਰ ਸਰੀਰ ਪਖਾਰੇ ।
 ਬੈਠ ਸਿਲਾ ਤਲ ਨੈਨ ਮਿਲਾਇ ਸੁ ਰਾਮ ਰਮਾਪਤਿ ਮੈਂ ਉਰ ਧਾਰੇ ।
 ਨਾਮ ਇਹੈ ਮੁਖ ਮਾਂਹਿ ਰਟੇ ਹਰਿ ਦੀਨ ਦਯਾਲ ਮੁਕੰਦ ਮੁਰਾਰੇ ॥੯੯॥

ਪ੍ਰਾਤ dawn, early morning ਸਮੇਂ occasion ਪਿਖਿ look at ਪਾਵਨ sacred, pure ਨੀਰ
 water ਸੁ that ਪਾਨ drink ਕਰੇ perform ਮੁਖ faced ਗੰਗ Ganga ਉਚਾਰੇ tell about । ਪੂਰਬ
 eastern ਓਰ direction ਕਰੇ do ਮੁਖ faced ਕੋ of ਹਰਿ Hari ਪਾਦਹਿ feet of ਨੀਰ water
 ਸਰੀਰ body ਪਖਾਰੇ perform । ਬੈਠ sit ਸਿਲਾ rock ਤਲ under ਨੈਨ eyes ਮਿਲਾਇ that ਸੁ

that ਰਾਮ Ram ਰਮਾਪਤਿ rma = Lakshmi pati = Vishnu ਮੈਂ in ਉਰ heart ਧਾਰੇ supported । ਨਾਮ Name ਇਹੈ this ਮੁਖ mouth ਮਾਂਹਿ in ਰਟੇ eyes ਹਰਿ Hari ਦੀਨ ਦਯਾਲ compassionate to the poor ਮੁਕੰਦ one who has attained mukti, liberation ਮੁਕਾਰੇ Krishna, slayer of Mur॥੯੯॥

- At the time of dawn such a person turns to the pure sacred Ganga and drinks it, while narrating the greatness of Ganga
- Looking in the direction of Hari's feet to the east, that one bathes his body
- Sitting on the rock with closed eyes, utters Rām and Visnu's name in his heart
- In their mouth resides the name of Hari, the compassionate to the deficient, the giver of mukti, the one who killed the Rākash Mur.¹

SVAIYA 100

ਸਵੈਯਾ

ਜਾਂ ਜਲ ਕੋ ਬਿਧ ਪਾਲ ਕਰਯੋ ਪੁਨ ਪਾਵਨ ਬਾਵਨ ਪਾਦ ਪਖਾਰੇ ।
ਸੰਕਰ ਪਾਵਨ ਹੇਰਿ ਉਰੇ ਪੁਨ ਸੀਸਿ ਨਿਰੰਤਰ ਸੋ ਜਲ ਧਾਰੇ ।
ਭੂਪ ਭਗੀਰਥ ਕੈ ਤਪਸਾ ਪੁਨ ਜਾਂ ਕੁਲ ਭੂਪਤਿ ਤਾਰੇ ।
ਜੋ ਜਲ ਪਾਵਨ ਮੈਂ ਪਰਸੋਂ ਸੁ ਪਿਥੋਂ ਉਰ ਮੈਂ ਬਡ ਭਾਗ ਹਮਾਰੇ॥੧੦੦॥

ਜਾਂ which ਜਲ water ਕੋ of ਬਿਧ Brahma ਪਾਲ protect, sustain ਕਰਯੋ perform ਪੁਨ then ਪਾਵਨ sacred, pure ਬਾਵਨ Vāman or Bāvan Avtār ਪਾਦ feet ਪਖਾਰੇ perform। ਸੰਕਰ Shiva ਪਾਵਨ sacred, pure ਹੇਰਿ look of ਉਰੇ heart ਪੁਨ then ਸੀਸਿ head ਨਿਰੰਤਰ continuously filled to the brim ਸੋ with ਜਲ (Ganga) water ਧਾਰੇ supports, holds । ਭੂਪ King ਭਗੀਰਥ Bhagirath ਕੈ did ਤਪਸਾ tapasya ਪੁਨ then ਜਾਂ if ਕੁਲ lineage ਭੂਪਤਿ kings ਤਾਰੇ cross over। ਜੋ that ਜਲ (Ganga) water ਪਾਵਨ pure ਮੈਂ in ਪਰਸੋਂ favour, grace ਸੁ that ਪਿਥੋਂ looks ਉਰ heart ਮੈਂ in ਬਡ great ਭਾਗ fortune ਹਮਾਰੇ ours is ॥੧੦੦॥

- The water with which Bāvan avatār's feet were washed by Brahma was kept intact
- Then Shankar keeping the purity of the Ganga water in his heart, held it in his hair for one thousand years

1. Mur was a demon who had 7000 sons. At one point he defended the city of Narkasur by placing rope around it, only for Krishna to cut those ropes with his chakra. Krishna later killed the demon and burnt the sons.

- Thereafter Raja Bhagīrath performed tapasya and in doing so (with the same water) brought about liberation to his lineal ancestors
- It would be a great fortune that this sacred water may touch my body and may have a glance of it.

Commentary

To this day a popular story in India, the account of how the Ganga came into the realm of earth is alluded to in this verse. Appearing in many shāstra, the story more importantly features early in the Bālkhand section of the Rāmāyan itself when the Sage Visvāmitra narrates the episode to the young Sri Rām Chander. With regard to Bāvan Avatār, so called because he was only 52 ('bāvan') finger breadths tall, it is said that while enlarging in size and taking his gigantic steps to the dismay of Bali Raja, his foot reached devlok where in Brahma as an act of devotion washed his toe. The water was collected and remained in his kamandal or water-pot, thus one of the pseudonyms for the Ganga itself is Visnupadi. Another popular account of the origin of the Ganga is narrated in the second line of this pauri. This narrative derives from the Rāmāyan also, for the Kings concerned descend from the Raghuv Ayodhya lineage. Raja Bhagīrath was the son of Raja Dilip, great grandson of Raja Sagar, King of Ayodhya. Raja Sagar's 60,000 sons were burnt to death by the very glance of Kapil Muni on entering his cave and disturbing him. The sons had been carrying out the annual horse yagya of the King (the ceremony in which the horse roams followed by an army who destroy anyone who blocks the horse's path). The horse had been lost, out of jealousy hidden by Indar in the cave inhabited by Kapil Muni. After much searching, the sons located the horse in the cave, only to be turned to ash. On the request of the King's grandson, Kapil Muni agreed that the souls of the 60,000 sons would be released from bondage if they came into contact with Ganga water. King, grandson and great

grandson Dilip's devotion proved fruitless in the pursuit of manifesting Ganga's presence on earth. It was not until Dilip's son, Raja Bhagīrath, that through great austerity won over Ganga's consent to manifesting on earth. However, the descent would be so great that it required Shiva to first contain Ganga in his hair to then allow it to spurt onto the earth. Accordingly, Ganga fell to Shiva's matted hair and then to earth (at the spot now marked by Gangotri glacier). Bhagīrath led the confluence to the point where the 60,000 sons had been burnt to ash and hence brought about their liberation.

SVAIYA 101

ਸਵੈਯਾ

ਤ੍ਰਿਸ਼ਨਾ ਉਰ ਤੇ ਸਭ ਦੂਰ ਕਰੇ ਸੁ ਖਿਆ ਪਰਿਪੂਰਨ ਕੋ ਉਰਿ ਧਾਰੇ ।
 ਕਰੁਣਾ ਜਨ ਦੀਨਨ ਹੇਰਿ ਸਦਾ ਪੁਨ ਪਾਪਨ ਤੇ ਮਨ ਪ੍ਰੀਤਿ ਨਿਵਾਰੇ ।
 ਪਦਵੀ ਸੁਭ ਸੰਤਨ ਕੀ ਪਕਰੇ ਭਵ ਬੰਧਨ ਮੂਲ ਸੁ ਮੋਹ ਉਖਾਰੇ ।
 ਜਨ ਕੋਵਿਦ ਪ੍ਰੀਤਿ ਸੁ ਨੀਤ ਕਰੇ ਹਰਿ ਰੂਪ ਸਦਾ ਮਨ ਮਾਹਿ ਚਿਤਾਰੇ ॥੧੦੧॥

ਤ੍ਰਿਸ਼ਨਾ thirst, craving ਉਰ heart ਤੇ from ਸਭ all ਦੂਰ far ਕਰੇ do ਸੁ that ਖਿਆ endurance, patience, forgiveness ਪਰਿਪੂਰਨ full to the brim ਕੋ of ਉਰਿ heart ਧਾਰੇ adopts, holds। ਕਰੁਣਾ compassion ਜਨ person ਦੀਨਨ poor subjects ਹੇਰਿ see of ਸਦਾ ever ਪੁਨ then ਪਾਪਨ vice, sins, bad karma ਤੇ of ਮਨ mind ਪ੍ਰੀਤਿ love ਨਿਵਾਰੇ far goes। ਪਦਵੀ position ਸੁਭ good ਸੰਤਨ sādhus, saints ਕੀ of ਪਕਰੇ keeps, holds ਭਵ existence, birth ਬੰਧਨ obstacles, blocks ਮੂਲ basic, source ਸੁ that ਮੋਹ haumai, ego, mineness ਉਖਾਰੇ eradicates। ਜਨ person ਕੋਵਿਦ knowledgeable ਪ੍ਰੀਤਿ loves ਸੁ that ਨੀਤ always ਕਰੇ do ਹਰਿ Hari, Parmātmā ਰੂਪ form ਸਦਾ ever ਮਨ mind ਮਾਹਿ in ਚਿਤਾਰੇ remember ॥੧੦੧॥

- Remove all the cravings from the heart, and instead fill it to the brim with forgiveness
- Always feel compassion for the poor and from the mind remove the love for bad deeds
- Develop the nature of the pure saints, for the bondage of existence is stopped by eradicating the ego
- Always hold love for those (spiritually) knowledgeable persons and regularly keep the mind's attention on Hari's form.

Commentary

So far within this treatise Pandit Gulāb Singh has celebrated sargun devotion to the very form of the avatār. Likewise here we have a direct reference to how such a practice can be utilised within one's meditation. The verse provides a succinct overview of desirable qualities, beginning with removing attachment from the heart, acquiring love, patience and compassion, then the application of yam and niyam by constraining one's mind and body from committing bad actions. Then devotion to the saints is recommended and finally the advice is given to fix in one's mind the very form of Hari. This is undoubtedly a source of continual debate. Essentially within previous yugs Hari's form existed as human rūp, such as Rām, Krishan, etc. As earlier explained Bhai Gurdās holds that the very mantra of 'Vāhigurū' is a means of remembering the sargun form of Brahman. Presently, since the end of the Gurus human form, the sound form remains as shabad guru. Hence for Pandit Gulāb Singh Hari's form is two-fold as sound or shabad and also as symbolic image. Historically the same two forms have existed as types of meditative practice. Although shabad surat has been the dominant form, visualisation has also been an advised supportive meditation among traditional orders to increase bhakti. A modern example is the much celebrated saint Baba Nand Singh who once having had darsan of the Guru advised others to meditate upon the visual form of the Guru. Likewise the rūp or form of the Guru Granth Sahib is the object of devotion itself. In developing love for the sargun form of the Guru one is able to achieve the appropriate bhāv and ras of divine union. As has already been stated in the introduction, those who uphold these practices refer to quotations from the Guru Granth Sahib itself in which the name and form (nām-rūp) of the physical Guru is explicitly recommended as the focus of devotion, from which one removes duality.

Having ended with a reference to the visualisation

practice, the author facilitates the practice by depicting in beautiful natural imagery the qualities of Sri Rām Chander in the successive verses.

SVAIYA 102

ਸਵੈਯਾ

ਕੁੰਚਲ ਹੈਂ ਅਲਿਕਾਂ ਸੁਤਿ ਉਪਰਿ ਕੁੰਡਲ ਹੈਂ ਸੁਭ ਕਾਨਨ ਮਾਹੀ।

ਕੁੰਡਲ ਕੇ ਕਚ ਮੇਚਕ ਮੈਂ ਲਸਕੈ ਤਤਿਤਾ ਘਨ ਮੇਚਕ ਮਾਹੀ।

ਬੋਲ ਸਮੈ ਛਬ ਪੁੰਜ ਤਰੰਗ ਕਪੋਲਨ ਸਾਗਰ ਤੇ ਨਿਕਸਾਹੀ।

ਨੈਨ ਹਰੇ ਮਦ ਕੰਜਨ ਕੇ ਸਮ ਆਨਨ ਕੇ ਸਸਿ ਕੋਟਿਕ ਨਾਹੀ॥੧੦੨॥

ਕੁੰਚਲ ornaments ਹੈਂ is ਅਲਿਕਾਂ lock of hair ਸੁਤਿ ears ਉਪਰਿ above ਕੁੰਡਲ earring ਹੈਂ is ਸੁਭ good ਕਾਨਨ ears ਮਾਹੀ in। ਕੁੰਡਲ earring ਕੇ of ਕਚ hair ਮੇਚਕ black ਮੈਂ in ਲਸਕੈ show off ਤਤਿਤਾ lightening ਘਨ cloud ਮੇਚਕ dark ਮਾਹੀ in। ਬੋਲ say ਸਮੈ time, occasion ਛਬ splendour ਪੁੰਜ every ਤਰੰਗ whim, ecstasy ਕਪੋਲਨ cheeks ਸਾਗਰ ocean ਤੇ of ਨਿਕਸਾਹੀ goes out। ਨੈਨ eyes ਹਰੇ far do ਮਦ ego ਕੰਜਨ lotus flower ਕੇ of ਸਮ equal ਆਨਨ face ਕੇ of ਸਸਿ moon ਕੋਟਿਕ countless crores ਨਾਹੀ not ॥੧੦੨॥

- Ears are decorated with golden earrings and locks of hair cascade above
- Such earrings against that black hair are as radiant as lightening striking through black clouds
- When speaking, splendorous ecstasies emit from the cheeks (like waves) from the ocean
- Those beautiful eyes that are far greater in beauty than lotus flowers, and with a face that is not equalled by countless millions of moons.

SVAIYA 103

ਸਵੈਯਾ

ਭ੍ਰਿਕੁਟੀ ਕੁਟਿਲਾ ਸੁਭ ਭਾਲ ਬਿਸਾਲ ਸੁ ਕੁੰਕਮ ਕੀ ਯੁਗ ਰੇਖ ਸੁਹਾਈ।

ਯੁਗ ਕਾਂਚਨ ਕੇ ਸਰ ਲੈ ਰਤਿ ਨਾਹਿ ਮਨੋ ਮਣਿ ਕੀ ਸੁ ਕਮਾਨ ਚਵਾਈ।

ਕਚ ਘੁੰਘਰ ਵੰਤ ਸੁ ਮੰਦ ਸਮੀਰ ਫੁਰੇ ਤਿਨ ਕੀ ਛਬਿ ਯੋ ਮਨਿ ਆਈ।

ਸੁ ਮਨੋ ਮੁਖ ਕੰਜ ਅਮੋਦ ਗਰੇ ਕ੍ਰਮਰਾਵਲ ਕਾ ਕ੍ਰਮਹੈ ਬਿਗਸਾਈ॥੧੦੩॥

ਭ੍ਰਿਕੂਟੀ eyebrow ਕੁਟਿਲਾ curved ਸੁਭ good ਭਾਲ forehead ਬਿਸਾਲ broad ਸੁ that ਕੁੰਕਮ
kesari powder ਕੀ of ਯੁਗ two ਰੇਖ lines ਸੁਹਾਈ pleasing is। ਯੁਗ two ਕਾਂਚਨ beautiful
ਕੇ of ਸਰ arrow ਲੈ bring ਰਤਿ Rati, wife of Kām ਨਾਹਿ not ਮਨੋ enjoys, captivated
by mix jewel ਕੀ of ਸੁ that ਕਮਾਨ bow ਚੜਾਈ placing। ਕਚ hair ਘੁੰਘਰ curl ਵੰਤ like
ਸੁ that ਮੰਦ steady ਸਮੀਰ breeze ਫੁਰੇ blows ਤਿਨ those ਕੀ of ਛਬਿ splendour ਯੋ that
ਮਨਿ mind ਆਈ comes। ਸੁ that ਮਨੋ enjoyment ਮੁਖ mouth ਕੰਜ lotus flower ਅਮੋਦ
bliss, anand ਗਹੇ seize ਕ੍ਰਮਰਾਵਲ a line of humming wasps ਕਾ of ਕ੍ਰਮਹੈ wander
ਬਿਗਸਾਈ happy becomes ॥੧੦੩॥

- The good forehead, with beautiful curved eyebrows, is marked with two pleasing lines of kesar
- O Rati's husband (Kām Dev) has taken two arrows and made two lines as though placing on his jewel-like bow
- That black curly hair in all its splendour is slowly being blown by the breeze, this impression has arisen in the mind
- The face is like the lotus, locks of hair like lines of wasps, humming on the face of happiness.

SVAIYA 104

ਸਵੈਯਾ

ਪਦ ਪਾਵਨ ਕੋਮਲ ਪੰਕਜ ਸੇ ਅਰੁਣਾ ਨਖ ਅੰਗੁਲ ਕੇ ਸਿਖ ਮਾਂਹੀ।
ਸੁਭ ਅੰਕੁਸ ਔ ਪੁਨ ਬਜ੍ਯੁ ਪੁਜਾ ਕਿਲ ਕੰਜ ਲਸੇ ਪਦ ਪੰਕਜ ਮਾਂਹੀ।
ਸਰਨਾਗਤ ਕੇ ਭਯ ਮੋਚਕ ਹੈਂ ਇਕ ਬੰਦਨ ਤੇ ਭਵ ਫੰਧਨ ਜਾਂਹੀ।
ਧਰਿ ਮਾਨਵ ਦੇਹ ਸੁ ਭਾਰਥ ਖੰਡ ਭਜੇ ਹਰਿ ਪਾਦ ਤਰੇ ਜਗ ਮਾਂਹੀ॥੧੦੪॥

ਪਦ feet ਪਾਵਨ sacred, pure ਕੋਮਲ delicate ਪੰਕਜ lotus ਸੇ that ਅਰੁਣਾ red ਨਖ
nails ਅੰਗੁਲ finger breadth ਕੇ of ਸਿਖ limit ਮਾਂਹੀ in। ਸੁਭ good ਅੰਕੁਸ hook,
elephant goad ਔ and ਪੁਨ then ਬਜ੍ਯੁ hard club ਪੁਜਾ flag ਕਿਲ firm, steady,
unwavering ਕੰਜ lotus flower ਲਸੇ brandish ਪਦ ਪੰਕਜ lotus feet ਮਾਂਹੀ
in। ਸਰਨਾਗਤ seeking refuge ਕੇ of ਭਯ fear ਮੋਚਕ to cut ਹੈਂ is ਇਕ one ਬੰਦਨ
salutation ਤੇ of ਭਵ existence ਫੰਧਨ bondage, noose ਜਾਂਹੀ goes। ਧਰਿ place,
put ਮਾਨਵ man ਦੇਹ body ਸੁ that ਭਾਰਥ ਖੰਡ Indian Region ਭਜੇ remember ਹਰਿ
Hari ਪਾਦ feet ਤਰੇ cross ਜਗ world ਮਾਂਹੀ in ॥੧੦੪॥

- The feet are pure and delicate like lotus flower, the nails are red at the end of the fingers
- A hook, hard club and steady flag are your good symbols, with a lotus flower brandishing from the lotus feet

- Seeking refuge (in Hari) fear vanishes, by performing salutations the noose of existence is removed
- In Bharat land who ever is placed in a human form and remembers Hari's feet is liberated while in the world.

SVAIYA 105

ਸਵੈਯਾ

ਹਰਿ ਕੇ ਪਦ ਪੰਕਜ ਪ੍ਰੇਮ ਕਰੈ ਨ ਕਰੈ ਹਰਿ ਵੇਮੁਖ ਲੋਗਨ ਸੰਗਾ ।
ਨਹਿ ਆਪਨ ਮਾਨ ਸੁ ਭੂਲਿ ਚਹੇ ਪੁਨ ਔਰਨ ਕੋ ਨ ਕਰੇ ਮਨ ਭੰਗਾ ।
ਸਭ ਔਰ ਤਜੇ ਜਗ ਰੰਗ ਮਹਾਂ ਸੁ ਰਹੇ ਹਰਿ ਪੂਰਨ ਕੇ ਰਪ ਰੰਗਾ ।
ਇਕ ਠੌਰ ਅਹਾਰ ਕਰੇ ਨਾ ਸਦਾ ਸੁਭ ਧਰੇ ਬ੍ਰਿਤਿ ਨੀਰ ਬਿਹੰਗਾ ॥੧੦੫॥

ਹਰਿ Hari ਕੇ of ਪਦ ਪੰਕਜ lotus feet ਪ੍ਰੇਮ love ਕਰੈ do ਨ ਕਰੈ not perform ਹਰਿ Hari ਵੇਮੁਖ faced away ਲੋਗਨ people ਸੰਗਾ associate with, company keep। ਨਹਿ not ਆਪਨ your ਮਾਨ honour ਸੁ that ਭੂਲਿ go astray, forgotten ਚਹੇ want ਪੁਨ that ਔਰਨ more ਕੋ of ਨ not ਕਰੇ do ਮਨ mind ਭੰਗਾ break, change। ਸਭ all ਔਰ more ਤਜੇ abandon ਜਗ world ਰੰਗ love, colour ਮਹਾਂ great ਸੁ that ਰਹੇ remains ਹਰਿ Hari ਪੂਰਨ complete ਕੇ of ਰਪ ਰੰਗ dyed with colour। ਇਕ one ਠੌਰ place ਅਹਾਰ food ਕਰੇ do ਨਾ not ਸਦਾ ever ਸੁਭ good ਧਰੇ place, put ਬ੍ਰਿਤਿ conduct, way of life ਨੀਰ water ਬਿਹੰਗਾ birds ॥੧੦੫॥

- One who keeps love for the lotus feet of Hari, and does not associate with those people who are facing away from Hari
- He does not at all entertain any sense of status and does not break the heart of others
- All will be abandoned and that person is completely dyed in the great love of Hari
- Such ones who become bihangams (unattached sādhus) will take on the code of conduct so that they will never have food in one house¹.

1. Guru Nanak Dev ji in Vār Mājhi states:

ਪਰੰਦੇ ਨ ਗਿਰਾਹ ਜਰ ॥ ਦਰਖਤ ਆਬ ਆਸ ਕਰ ॥ (ਵਾਰ ਮਾਝ, ਅੰਗ ੧੪੪)

The birds have no money in their pockets, they place their hopes in the trees and water (P. 144)

SVAIYA 106

ਸਵੈਯਾ

ਬਿਧ ਏਕ ਅਨੀਤਿ ਕਰੀ ਜਗ ਮੈਂ ਸੁਭ ਸੰਤਨ ਕੇ ਤਨ ਪੇਟ ਲਗਾਏ ।
ਮੁਖਚਾਰ ਨ ਫੇਰ ਬਿਚਾਰ ਕੀਯੋ ਤ੍ਰਿਨ ਪੱਲਵ ਨਾਹਿ ਅਹਾਰ ਬਨਾਏ ।
ਅਤਿ ਦੀਨ ਮਲੀਨ ਦੁਖੀ ਨਰ ਜੇ ਤਿਨ ਕੇ ਘਰ ਭੀਤਰਿ ਭੀਖ ਮੰਗਾਏ ।
ਮਨ ਕੇ ਅਨੁਸਾਰ ਰਚੇ ਜਗ ਬਿਧ ਜਾਨਤ ਹੋਂ ਨਹ ਸੀਖ ਬਨਾਏ ॥੧੦੬॥

ਬਿਧ Brahma ਏਕ one ਅਨੀਤਿ not in order ਕਰੀ do ਜਗ world ਮੈਂ in ਸੁਭ good ਸੰਤਨ sādhus, saints ਕੇ of ਤਨ body ਪੇਟ belly ਲਗਾਏ apply । ਮੁਖਚਾਰ Brahma (four faced) ਨ not ਫੇਰ then ਬਿਚਾਰ explain, meditate ਕੀਯੋ done ਤ੍ਰਿਨ grass ਪੱਲਵ becomes green again ਨਾਹਿ not ਅਹਾਰ food ਬਨਾਏ make । ਅਤਿ great, a lot ਦੀਨ humility ਮਲੀਨ dirt ਦੁਖੀ pain, suffering ਨਰ man ਜੇ if ਤਿਨ those ਕੇ of ਘਰ house ਭੀਤਰਿ inside ਭੀਖ alms, charity ਮੰਗਾਏ beg, request । ਮਨ mind ਕੇ of ਅਨੁਸਾਰ accordance with ਰਚੇ creates, evolves ਜਗ world ਬਿਧ Brahma ਜਾਨਤ knowledge ਹੋਂ happens ਨਹ not ਸੀਖ instruction, knowledge ਬਨਾਏ make ॥੧੦੬॥

- One act of disorder Brahma performed in this world by attaching stomachs to the bodies of saints
- The four-faced (Brahma) did not contemplate that the green leaves and grass will become their food
- Such persons with great humility were directed to the doors of poverty-stricken, poor and dirty people for begging alms
- Whatever was created on the earth was in accordance with the mind of Brahma and that creation has not evolved by this learning process.

SVAIYA 107

ਸਵੈਯਾ

ਸੁਭ ਸੰਤ ਕਰੇ ਤਪਸਾ ਤਨ ਕੈ ਮਨ ਕੈ ਹਰਿ ਸੇਵਤ ਧਯਾਨ ਲਗਾਏ ।
ਜਿਨ ਕੇ ਪਦ ਤੀਰਥ ਤੇ ਅਤਿ ਪਾਵਨ ਹੋਰਨ ਤੇ ਜਨ ਦੁਖ ਪਲਾਏ ।
ਬਿਧ ਨੀਤਿ ਬਿਚਾਰ ਕਿਯੋ ਮਨ ਮੈਂ ਸੁਭ ਸੰਤਨ ਕੇ ਤਨ ਪੇਟ ਲਗਾਏ ।
ਮਿਸ ਭੋਜਨ ਕੇ ਸੁ ਰਟੇ ਘਰ ਮੈਂ ਪਦ ਤੀਰਥ ਤੇ ਜਨ ਪਾਪ ਘਟਾਏ ॥੧੦੭॥

ਸੁਭ good ਸੰਤ sādhu, saint ਕਰੇ do ਤਪਸਾ tapasya ਤਨ body ਕੈ of ਮਨ mind ਕੈ of ਹਰਿ Hari ਸੇਵਤ serves ਧਯਾਨ meditation ਲਗਾਏ applies । ਜਿਨ whom ਕੇ of ਪਦ feet ਤੀਰਥ places of pilgrimage and purification ਤੇ of ਅਤਿ much is ਪਾਵਨ pure ਹੋਰਨ look ਤੇ of ਜਨ person ਦੁਖ pain, suffering ਪਲਾਏ have in one's possession । ਬਿਧ Brahma ਨੀਤਿ approach ਬਿਚਾਰ thinking ਕਿਯੋ done ਮਨ mind ਮੈਂ in ਸੁਭ good ਸੰਤਨ

(184)

saints ਕੇ of ਤਨ body ਪੇਟ stomach ਲਗਾਏ attached। ਜਿਸ ਭੋਜਨ mixed coarse grain food ਕੇ of ਸੁ that ਰਟੇ roaming ਘਰ house ਮੇਂ in ਪਦ foot ਤੀਰਥ pilgrimage point ਤੇ of ਜਨ person ਘਾਪ bad karma, sin ਘਟਾਏ diminishes॥੧੦੭॥

- The good sādḥū performs tapasya with the body and serves Hari with the mind through meditation
- Those whose feet are purer than the place of religious purification (tirath), by having their darshan suffering is removed
- With thoughtful approach, Brahma has created it so that those good saints feel the affliction of hunger
- By requesting food from people, the (sādḥūs) pure feet will go to the house and their advice will be heard reducing the bad karma of the listener.

Commentary

In the first half of the svaiya a parallel appears with the Guru's teaching on tirath. When the external and internal facets are purified and oriented toward Hari, progression is made. The one who has attained perfection becomes as pure as the tirath itself, and the feet of such a person are capable of removing suffering. Hence the tirath serves as a focal point for practice, but the aim is to purify oneself within to such a degree that one becomes a tirath itself and hence capable of helping others as to remove the accumulated sins by the same process. Pandit Gulāb Singh continues with a celebration of the cleverness of Brahma (the creative principle of Vāhigurū's hukam) in creating hunger within the saint's stomach. This hunger ensures that the householders have chance to listen to the knowledgeable proclamations of the saints. If there were no hunger, the saints would have no need to venture to the world outside the jungle.

SVAIYA 108

ਸਵੈਯਾ

ਮਾਨ ਅਮਾਨ ਨਹੀਂ ਜਿਨ ਕੇ ਸੁ ਨਹੀਂ ਧਨ ਨੀਰ ਤ੍ਰਿਖਾ ਉਰਿ ਭਾਰੀ।
ਜੀਵਨ ਆਸ ਨਹੀਂ ਉਰ ਮੈਂ ਪੁਨ ਕਾਲਹ ਕੀ ਮਨ ਚਿੰਤ ਬਿਸਾਰੀ।

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ਹੈ ਉਰ ਮਾਂਹ ਖਿਮਾ ਪਰਿਪੂਰਨ ਤੂਰਨ ਗਯਾਨ ਕਲਾ ਉਰਿ ਧਾਰੀ।
ਸੰਤ ਇਸੇ ਵਿਰਲੇ ਪੇਖੀਏ ਭਵਮੰਡਲ ਮੈਂ ਜਨ ਕੋ ਸੁਖ ਕਾਰੀ॥੧੦੮॥

ਮਾਨ honour ਅਮਾਨ without honour ਨਹੀਂ not ਜਿਨ those ਕੋ of ਸੁ that ਨਹੀਂ not
ਧਨ wealth ਨੀਰ water ਤ੍ਰਿਖਾ thirst ਉਰਿ heart ਭਾਰੀ great, much is। ਜੀਵਨ life
ਆਸ expectation ਨਹੀਂ not ਉਰ heart ਮੈਂ in ਪੁਨ then ਕਾਲਹ death, time ਕੀ of ਮਨ
mind ਚਿੰਤ worries, concerns ਬਿਸਾਰੀ cause to be forgotten। ਹੈ is ਉਰ heart
ਮਾਂਹ in ਖਿਮਾ patience, endurance ਪਰਿਪੂਰਨ completely full ਤੂਰਨ ਗਯਾਨ
immediate knowledge ਕਲਾ shakti, energy ਉਰਿ heart ਧਾਰੀ adopts, holds,
supports। ਸੰਤ sādḥū, saint ਇਸੇ these ਵਿਰਲੇ scarce ਪੇਖੀਏ sight ਭਵਮੰਡਲ cycle
of existence ਮੈਂ in ਜਨ person ਕੋ of ਸੁਖ happiness ਕਾਰੀ doing is॥੧੦੮॥

- Such saints are above honour and dishonour for they attach no importance at all to wealth
- If no expectations for life are kept in the heart, then the mind's worry about death is forgotten
- If the heart is completely full of patience and compassion, then divine knowledge and energy is immediately attained in the heart
- Sādḥūs like this are scarce, whose very sight brings the person happiness in this cycle of existence.

SVAIYA 109

ਸਵੈਯਾ

ਜਗ ਸੂਰਜ ਆਤਪ ਦੂਖ ਮਿਟੇ ਫਲ ਸੁਖ ਸੁ ਨਿੰਮ੍ਰਿਤ ਹੈ ਜਗ ਮਾਹੀ।
ਪਿਕ ਵਾਕ ਰਟੇ ਸੁਭ ਬੈਸ ਜਹਾਂ ਨਿਜ ਬੋਧ ਸੁ ਸੌਰਭ ਹੈ ਜਗ ਮਾਹੀ।
ਸੁਭ ਸਾਧਨ ਪੱਲਵ ਛਾਜਤ ਹੈ ਜਲ ਸਾਂਤਿ ਭਰੇ ਅਲਬਾਲਨ ਮਾਹੀ।
ਚਲ ਰੇ ਮਨ ਢੀਲ ਕਰੋ ਨਾ ਅਬੈ ਸੁਭ ਸੰਤ ਰਸਾਲਨ ਕੇ ਬਨ ਮਾਹੀ॥੧੦੯॥

ਜਗ world ਸੂਰਜ sun ਆਤਪ sunshine, heat ਦੂਖ pain ਮਿਟੇ destroy ਫਲ fruit ਸੁਖ
happiness ਸੁ that ਨਿੰਮ੍ਰਿਤ humility ਹੈ is ਜਗ world ਮਾਹੀ in। ਪਿਕ cuckoo ਵਾਕ
word ਰਟੇ speaks ਸੁਭ good ਬੈਸ sit ਜਹਾਂ where ਨਿਜ your ਬੋਧ perfect
knowledge, awakening ਸੁ that ਸੌਰਭ fragrance ਹੈ is ਜਗ world ਮਾਹੀ in। ਸੁਭ
good ਸਾਧਨ spiritual practice ਪੱਲਵ leaves, blossoms ਛਾਜਤ pervades ਹੈ is
ਜਲ water ਸਾਂਤਿ peace ਭਰੇ filled with ਅਲਬਾਲਨ earthen ridge (ਵੱਟ) around the
tree to contain water ਮਾਹੀ in। ਚਲ move ਰੇ oh ਮਨ mind ਢੀਲ laziness ਕਰੋ do
ਨਾ not ਅਬੈ hey ਸੁਭ good ਸੰਤ sādḥū, saint ਰਸਾਲਨ sweet lovely ਕੇ of ਬਨ
jungle ਮਾਹੀ in ॥੧੦੯॥

- Acting in the same way as the heat of the sun, humility in this world destroys pain and produces the fruit of happiness
- The saint's speech is like a cuckoo's cry, for it is the perfect wisdom that is most fragrant in the world
- The good (spiritual) practices¹ are the beautiful blossoms filled with the essence of peace
- O mind, do not allow laziness to delay you, good sādhu proceed to the sweet jungle.

Commentary

Here the author presents in strong imagery the interrelated holistic practices in the form of a tree. The tree will only bear its fruit of mukti if all components are there. To begin with it is the sun that provides nourishment for the growing tree. Here the author regards humility or selflessness as possessing the same quality as the sun. Devotion, compassion, self-control are all dependent upon humility. Without the sunlight the fruit will not grow and ripen. The bird that resides on the branch sings sweetly making the tree evermore beautiful. The bird here represents the spoken wisdom of the Guru, the sound. Through sound, knowledge is transmitted, hence vidya is the shabad. The blossoms that arise are a means to fertilisation, which culminates in fruition. Without the blossoms the fruit cannot be produced. The author uses the blossom as a metaphor for right practice, namely vivek (discernment), vairāg (detachment), khat sampati or the six specific practices, moksh ichhā or desire for mukti, devotion and the repetition of Nām. These practices manifest with humility and the Guru's wisdom. Humility therefore must be maintained to continue the sustenance of the growth. The real hindrance to fruition is tamoguna or apathy and inertia. The examples he has given in the course of the text include

1. These include Vairāg (detachment), Vivek (discernment), Khat Sampati (6-fold practice), Moksh lichhā (desire for liberation), Sevā simran (selfless service as remembrance), bhagti (devotion), nām jāp (utterance of Name of Parmeshar)

being unable to arise in the morning, being apathetic towards other's pain and pleasure and delaying performing devotion. Thus careful contemplation upon this image will provide a comprehensive understanding of Pandit Gulāb Singh's teaching.

DOHRA 110

ਦੋਹਰਾ

ਵਿਦਯਾ ਧਨ ਕੋ ਪਾਇ ਕਰਿ ਨਿੰਮ੍ਰਿਤ ਪੁਰਖ ਉਦਾਰ।

ਕੀਰਤਿ ਯਾ ਜਗ ਮੈ ਘਨੀ ਬਹੁਰੋ ਸੁਖ ਅਪਾਰ॥੧੧੦॥

ਵਿਦਯਾ (spiritual) knowledge ਧਨ wealth ਕੋ of ਪਾਇ obtains ਕਰਿ do ਨਿੰਮ੍ਰਿਤ humility ਪੁਰਖ man ਉਦਾਰ great। ਕੀਰਤਿ praise ਯਾ that ਜਗ world ਮੈ in ਘਨੀ greatness ਬਹੁਰੋ then ਸੁਖ happiness ਅਪਾਰ limitless, boundless ॥੧੧੦॥

- The great person of humility obtains the wealth of spiritual knowledge
- In this world if praise of that greatness is performed, unlimited happiness occurs.

SVAIYA 111

ਸਵੈਯਾ

ਫਲ ਭੂਰ ਭਏ ਤਰੁ ਭੂਮਿ ਲਟੇ ਅਰਥੀ ਨਹਿ ਲੇਵਨ ਮੈਂ ਦੁਖ ਪਾਵੈ।

ਨਭ ਨੂਤਨ ਨੀਰ ਭਰੇ ਬਦਰਾ ਲਟ ਭੂਮਿ ਵਿਖੈ ਜਲ ਧਾਰ ਬਹਾਵੈ।

ਨਰ ਉਤਮ ਸੰਪਤਿ ਪਾਇ ਭਲੇ ਤਜਿ ਉਰਧਤਾ ਉਪਕਾਰ ਕਮਾਵੈ।

ਗੁਣ ਨੀਰ ਫਲੰ ਧਨ ਦਾਨ ਕਰੇ ਸੁਖ ਸੰਪਤ ਔ ਜਗ ਮੈਂ ਸੁਖ ਪਾਵੈ॥੧੧੧॥

ਫਲ fruit ਭੂਰ abundant ਭਏ happens ਤਰੁ tree ਭੂਮਿ earth ਲਟੇ bends with ਅਰਥੀ desirous supplicant ਨਹਿ not ਲੇਵਨ take ਮੈਂ in ਦੁਖ pain ਪਾਵੈ gets। ਨਭ sky, akash ਨੂਤਨ new ਨੀਰ water ਭਰੇ entire ਬਦਰਾ cloud ਲਟ bends ਭੂਮਿ earth ਵਿਖੈ enjoyment ਜਲ ਧਾਰ torrential rain ਬਹਾਵੈ causes to flow। ਨਰ man ਉਤਮ high, excellent ਸੰਪਤਿ wealth ਪਾਇ gets ਭਲੇ goodness ਤਜਿ discards ਉਰਧਤਾ upwards ਉਪਕਾਰ help ਕਮਾਵੈ earns, achieves। ਗੁਣ quality, virtue ਨੀਰ water ਫਲੰ fruit of ਧਨ wealth ਦਾਨ charity, give ਕਰੇ do ਸੁਖ happiness ਸੰਪਤ wealth ਔ and ਜਗ world ਮੈਂ in ਸੁਖ happiness ਪਾਵੈ obtains ॥੧੧੧॥

- The tree with abundant fruit naturally bends toward the earth so that one who desires fruit does not encounter pain taking it
- The cloud in the sky bends down in its entirety to bring

torrential rain to the earth

- The excellent person who acquires wealth, leaving aside his position, performs good deeds
- Like the fruit of the tree and the water of the cloud, the one who bows down while giving wealth in charity, causing happiness, in return obtains the real wealth of happiness in this world.

Commentary

Having depicted the tree and fruition earlier to symbolise the progression along and culmination on the path, here the author returns but this time to the fully ripened tree. This time the image is used to describe the greatness of the fully realised saint. For the one who has perfected himself or herself, such an individual will go to great lengths motivated by compassion to pass on the same fruits to others. The natural image of a tree bending itself to increase the ease with which others can nourish themselves on the fruit of their spiritual perfection is striking. Both the image of fruit and rain water also imply that the one who has attained such a state is above and beyond the physical realm of existence. The tree bends down and the rain cloud empties itself. In both cases the barren earth represents that which has yet to begin to lift itself above and beyond the quality-less existence¹.

DOHRA 112

ਦੋਹਰਾ

ਗੁਣੀ ਗੁਰੂ ਉਪਦੇਸ਼ ਕੋ ਰਾਖੋ ਮਨ ਨਿਰਧਾਰ।

ਬੰਧਨ ਤੇਰੇ ਜਗਤ ਕੇ ਮਿਟਤ ਨ ਲਾਗੇ ਬਾਰ॥੧੧੨॥

ਗੁਣੀ person imbued with qualities ਗੁਰੂ Guru ਉਪਦੇਸ਼ instruction, guidance ਕੋ of ਰਾਖੋ protect, keep ਮਨ mind ਨਿਰਧਾਰ firm decision, determining। ਬੰਧਨ namaskar ਤੇਰੇ your ਜਗਤ world ਕੇ of ਮਿਟਤ destroy ਨ not ਲਾਗੇ cling to ਬਾਰ delay॥੧੧੨॥

1. Note should also be made that the last six verses have been providing specific guidance on how to behave as a Sant or saint. The aim of the author is clearly to convey a holistic understanding of how sattvaguna practices should be adopted, with guidance ranging from the metaphysical to the practical, and is thus a clear depiction of the author's understanding of the Nirmala samprdāya.

- The guidance of the benevolent person and instruction of the Guru, always firmly keep in your mind
- No delay will then occur in destroying the things you cling to in this world.

Commentary

The identity of the Guru described here is debatable. Mahant Surjīt Singh, in his stik on Bhāvrasāmrit, argues that the author is talking about his own vidyaguru Pandit Mān Singh here. I feel inclined to argue that it is the Guru avatār he is referring to since it is that source of the distinct philosophy that his vidyaguru teaches. Furthermore, a separate mention is made of the guidance of the 'benevolent person', meaning his vidyaguru.

SVAIYA 113

ਸਵੈਯਾ

ਗੁਰ ਬੈਨ ਮਹਾ ਤਮ ਹਾਰਿਕ ਜੇ ਵਹਿ ਆਇ ਪਰੇ ਅਬ ਕਾਨ ਹਮਾਰੇ ।
 ਇਕ ਮੋਹੁ ਹੁਤੋ ਮਮ ਸੰਗ ਸਦਾ ਗੁਰ ਬੈਨ ਸੁ ਪੂਤ ਵਹੀ ਹਨ ਡਾਰੇ ।
 ਅਬ ਤੂਰਨ ਮੋਖ ਗਹਯੋ ਹਮ ਕੋ ਨਹਿ ਛਾਡਤ ਹੈ ਬਿਨ ਪ੍ਰਾਨ ਨਿਕਾਰੇ ।
 ਤ੍ਰਿਸ਼ਨੇ ਅਪਰਾਧ ਖਿਮਾ ਕਰੀਏ ਹਮ ਛਾਡ ਚਲੇ ਅਬ ਸੰਗ ਤਿਹਾਰੇ ॥੧੧੩॥

ਗੁਰ Guru ਬੈਨ saying ਮਹਾ great ਤਮ ignorance ਹਾਰਿਕ destroys ਜੇ if ਵਹਿ that ਆਇ comes ਪਰੇ another ਅਬ now ਕਾਨ ears, listens ਹਮਾਰੇ we, our । ਇਕ one ਮੋਹੁ mineness ਹੁਤੋ happened ਮਮ me ਸੰਗ with ਸਦਾ ever ਗੁਰ Guru ਬੈਨ saying ਸੁ that ਪੂਤ sacred, pure ਵਹੀ that ਹਨ destroy ਡਾਰੇ throw away, put far away । ਅਬ now ਤੂਰਨ ਮੋਖ liberation ਗਹਯੋ seize, grasp ਹਮ we ਕੋ of ਨਹਿ not ਛਾਡਤ leave ਹੈ is ਬਿਨ without ਪ੍ਰਾਨ breath, life force ਨਿਕਾਰੇ cast off । ਤ੍ਰਿਸ਼ਨੇ thirst ਅਪਰਾਧ mistake, error ਖਿਮਾ forgiveness, patience ਕਰੀਏ does ਹਮ we ਛਾਡ leave ਚਲੇ move ਅਬ now ਸੰਗ with ਤਿਹਾਰੇ your ॥੧੧੩॥

- The great sayings of the Guru destroy ignorance if they enter into our ears
- That one mine-ness used to be ever with me, but by listening to the pure saying of the Guru, this has been destroyed and thrown away
- Now I must seize mukti before the breath leaves me and my body is cast off

– Oh thirst, forgive me for with patience I now leave your company.

SVAIYA 114

ਸਵੈਯਾ

ਤਨ ਪ੍ਰਾਨ ਨ ਆਤਮ ਹੈ ਜਗ ਮੈਂ ਦ੍ਰਿਗ ਆਦਿਕ ਆਤਮ ਮੂਲ ਨ ਹੋਈ।
ਨਹਿ ਬੁਧਿ ਨ ਅਨੰਦ ਕੋਸੁ ਸੁਨੋ, ਅਵਿਭਾਸਕ ਦੀਪ ਅਹੇ ਸਮ ਸੋਈ।
ਤਨ ਆਦਿਕ ਪੰਚ ਅਨਾਤਮਤਾ ਪੁਨ ਬੇਦ ਪੁਰਾਨ ਕਹੇ ਸਭ ਕੋਈ।
ਭਵ ਫੰਧਹ ਕੀ ਦਿਢ ਫਾਸ ਹੁਤੀ ਗੁਰ ਬੈਨ ਅਸੀ ਖਿਨ ਭੀਤਰਿ ਖੋਈ॥੧੧੪॥

ਤਨ body ਪ੍ਰਾਨ breath, life force ਨ not ਆਤਮ atma, true self ਹੈ is ਜਗ world ਮੈਂ
in ਦ੍ਰਿਗ see, sight ਆਦਿਕ etcetera ਆਤਮ ātma, true self ਮੂਲ root ਨ not ਹੋਈ
is। ਨਹਿ not ਬੁਧਿ wisdom ਨ not ਅਨੰਦ bliss ਕੋਸੁ sheath ਸੁਨੋ listens, ਅਵਿਭਾਸਕ
light bringer, knowledge ਦੀਪ light, earthen lamp ਅਹੇ is ਸਮ equal ਸੋਈ
that। ਤਨ body ਆਦਿਕ etcetera ਪੰਚ five ਅਨਾਤਮਤਾ non-ātma, not the self ਪੁਨ
then ਬੇਦ Veda, scriptural knowledge ਪੁਰਾਨ Purana, ancient historical text ਕਹੇ
speak, narrate ਸਭ all ਕੋਈ somebody। ਭਵ existence ਫੰਧਹ bondage ਕੀ of ਦਿਢ
ripe ਫਾਸ trap, ensnare ਹੁਤੀ happened ਗੁਰ Guru ਬੈਨ saying ਅਸੀ sword ਖਿਨ
on instant ਭੀਤਰਿ in ਖੋਈ ends॥੧੧੪॥

- Body and breath are not the self in the world, sight and other things are not the root of the true self
- Not your wisdom¹, nor the bliss sheath² are the true self; nor is the light bringer equal to the light itself
- This body and the five³ are also not the true self; both the Purana and Veda say this thing
- The bondage of existence is like a ripened trap in which I was ensnared, yet the Guru's saying acts like a sword ending this in an instant.

Commentary

This is an important verse for within it we glimpse part of Pandit Gulāb Singh's underlying metaphysical assumptions on the nature of māyā and ātma. The author proceeds with a series of negations so that one can understand ones true identity. In doing so there is direct reference to the

1. Part of the mind sheath or manomayakosha

2. Anandamayakosha

3. Prāṇāyām or five vital breaths

panchkosha of five sheaths with the term kosh directly used. The sheaths are thought to be the product of upādhi or projection in which the lesser intelligence perceives individuation. This sense of independence and 'I-amness' is considered by the Guru to amount to the essence of bondage.

Since the work is didactic in nature, Pandit Gulāb Singh is seen here explaining the Vedāntic position of mistakenly identifying (upādhi) with the different koshās or sheaths into accessible language and imagery. The five koshās or sheaths surrounding the ātma described in Vedānta are namely :

- (i) Annamayakosha - gross physical sheath made of and sustained by food*
- (ii) Pranamayakosha - vital sheath consisting of the five pranas or vital forces*
- (iii) Manomayakosha - the mental sheath*
- (iv) Vijnanamayakosha - the sheath of intellect*
- (v) Anandamayakosha - the sheath of bliss*

The verse begins with wrong identification with the body which is sustained by food. Even those of perfect bodily form without food stand defeated. The intellect equally stands as an obstacle to mukti. Guru Nanak teaches the same in the opening of Sri Japuji Sahib :

ਸਗਸ ਸਿਆਣਪਾ ਲਖ ਹੋਹਿ ਤ ਇਕ ਨ ਚਲੈ ਨਾਲਿ ॥

Countless clever thoughts may be multiplied by 10,000 but not one will go with you

Further the sukh or happiness that Pandit Gulāb Singh describes throughout the text must not be mistaken for that of the anandmayakosh which is in itself dependent upon the three gunās, in particular tamoguna. It only arises upon favourable situations. This form of bliss is experienced within susoputi or the dreamless sleep and is glanced at during the waking state. Sri Adi Sankaracharya likens the koshās to moss growing out of water thus hiding its source. When the moss of kosh is removed there alone remains that water of ātma in turiya avastha. Within Vivekchuramani it is written :

ਪੰਚਾਨਾਮਪਿ ਕੋਸ਼ਾਨਾਮਪਵਾਦੇ ਵਿਭਾਤਯੰ ਸੁਧਾ ।
 ਨਿਤਯਾਨੰਦੈਕਰਸਹ ਪ੍ਰਤਯਗਰੂਪਹ ਪਰਹ ਸਵਯੰਜਯੋਤਿਹ ॥੧੫੦॥
*When the five sheaths are taken away, the ātma will
 manifest itself as pure, eternal, unchangeable, direct,
 blissful and self-luminous (svayang jyoti).*

SVAIYA 115

ਸਵੈਯਾ

ਗੁਰ ਬੇਦ ਸੁ ਤੀਰਥ ਨੇਮ ਮਹਾ ਬ੍ਰਤ ਸੰਜਮ ਜੇ ਪਿਤ ਮਾਤ ਹਮਾਰੇ ।
 ਹਰਿ ਭੂਮ ਸੁ ਨੀਰ ਸਮੀਰ ਬਲੀ ਪੁਨ ਪਾਵਕ ਔਰ ਅਕਾਸ਼ ਉਦਾਰੇ ।
 ਤੁਮਰੇ ਉਪਕਾਰ ਸੁ ਗਯਾਨ ਲਏ ਦ੍ਰਿੜ ਬੰਧਨ ਥੇ ਅਬ ਦੂਰਿ ਨਿਵਾਰੇ ।
 ਸਭ ਕੋ ਅਭਿਬੰਦਨ ਹੈ ਹਮਰੀ ਹਮ ਹੂੰ ਪ੍ਰਮਾਤਮ ਧਾਮ ਸਿਧਾਰੇ ॥੧੧੫॥

ਗੁਰ Guru ਬੇਦ scriptural knowledge ਸੁ then ਤੀਰਥ pilgrimage points ਨੇਮ self
 restraint ਮਹਾ great ਬ੍ਰਤ religious observance ਸੰਜਮ self-control ਜੇ if ਪਿਤ
 father ਮਾਤ mother ਹਮਾਰੇ our। ਹਰਿ Hari ਭੂਮ earth ਸੁ that ਨੀਰ water ਸਮੀਰ wind
 ਬਲੀ strong powerful ਪੁਨ then ਪਾਵਕ fire ਔਰ more ਅਕਾਸ਼ sky, void ਉਦਾਰੇ
 greatness। ਤੁਮਰੇ your ਉਪਕਾਰ help ਸੁ that ਗਯਾਨ experiential knowledge of
 truth ਲਏ brought ਦ੍ਰਿੜ firmness ਬੰਧਨ bondage, tied ਥੇ if it pleases ਅਬ now
 ਦੂਰਿ far away ਨਿਵਾਰੇ quenched, get rid of। ਸਭ all ਕੋ of ਅਭਿਬੰਦਨ heart-felt
 namaskar, salutation ਹੈ is ਹਮਰੀ we, our ਹਮ we ਹੂੰ are ਪ੍ਰਮਾਤਮ Parmātma ਧਾਮ
 house ਸਿਧਾਰੇ going is ॥੧੧੫॥

- Guru, scriptural knowledge, tirath then self restraint, great religious observances, self control of the senses make our mother and father
- Oh Hari, earth, water, strong wind then fire and great akāsh, in these greatness exist¹
- With your benevolent blessings the knowledge of truth has been brought (to my mind) and if it pleases you the firm

1. Panchtattva - the five substances being dharti (earth), jal (water), agni (fire), akāsh (ether) and vayū (air)

Added to these are mind, intellect and *haumai* according to the Bhagvad Gita, in line with the Samkhya school (it is worth noting that Vedanta holds a greater number of components including the five kosas):

ਭੂਮਿਰ ਆਪੋ ਨਲੋ ਵਾਯੁਰ ਧਰਮ ਮਨੋ ਬੁਦਧਿਰ ਏਵ ਚ ।

ਅਹੰਕਾਰ ਇਤੀਯੰ ਮੇ ਭਿਨਾ ਪ੍ਰਕਤਤਿਰ ਅਸ਼ਟਯਾ ॥ ੨.੪ ਭਗਵਦ ਗੀਤਾ

Earth, water, fire, air, ether, mind, intellect indeed and I-making (ego,) My material nature (is) thus eightfold.

In Tarka Sangreh (ਤਰਕਸੰਗ੍ਰਹ) one more is added to this, and begins with nine substances (earth, water, fire/light, air, ether, time, space, soul, mind) before subdividing each.

bondage is sent far away

- To all I perform heart-felt salutations, we are going to the abode of Parmātma¹.

Commentary

Here the author summarises the hierarchy of practice. All aspects such as the vidyaguru, the revealed knowledge, the tirath, yam and niyam, good actions and self restraint are the nourishing support for the practitioner. They assist and guide like ones mother and father. Yet the goal they assist one to is the acquisition of 'Sugyān' or perfect experiential knowledge that arises with the grace of Parmātma.

SVAIYA 116

ਸਵੈਯਾ

ਜੇ ਜਗ ਮਾਹਿ ਹਰੇ ਤਮ ਕੋ ਰਵਿ ਤੇ ਜਗ ਮਾਹਿ ਸੁ ਤਾਪ ਲਗਾਈ।
ਚੰਦ ਤਮਿਸ੍ ਕੋ ਹਨਹੈ ਤਿਨ ਤਾਪ ਨਹੀਂ ਤਮ ਪੂਰਨ ਜਾਈ।
ਪੂਰਨ ਹੀ ਤਮ ਮਾਰਿ ਇਹਾ ਗੁਰ ਬੇਦ ਸੁ ਆਨੰਦ ਮਾਹਿ ਸਮਾਈ।
ਯਾ ਜਗ ਮੈਂ ਗੁਰ ਬੇਦਨ ਕੀ ਉਪਮਾ ਸਮ ਢੂੰਢਤ ਨਾ ਕਛੁਪਾਈ॥੧੧੬॥

ਜੇ when ਜਗ world ਮਾਹਿ in ਹਰੇ get rid of, far away ਤਮ darkness ਕੋ of ਰਵਿ sun ਤੇ from ਜਗ world ਮਾਹਿ in ਸੁ that ਤਾਪ heat ਲਗਾਈ apply। ਚੰਦ moon ਤਮਿਸ੍ darkness ਕੋ of ਹਨਹੈ destroy ਤਿਨ that ਤਾਪ heat ਨਹੀਂ not ਤਮ darkness ਪੂਰਨ complete ਜਾਈ goes। ਪੂਰਨ complete ਹੀ indeed ਤਮ darkness ਮਾਰਿ destroys ਇਹਾ that one ਗੁਰ Guru ਬੇਦ Veda, scriptural knowledge ਸੁ that ਆਨੰਦ bliss ਮਾਹਿ in ਸਮਾਈ meditation doing। ਯਾ this ਜਗ world ਮੈਂ in ਗੁਰ Guru ਬੇਦਨ Vedas, scriptural knowledge ਕੀ of ਉਪਮਾ greatness, likeness ਸਮ equal ਢੂੰਢਤ to search ਨਾ not ਕਛੁਪਾਈ something to get ॥੧੧੬॥

- When the darkness is sent away from the world, that same sun brings heat with it
- The moon destroys the darkness of the night, no heat is emitted but the darkness is removed
- In complete darkness that one Guru with scriptural knowledge leads to bliss in meditation
- In this world the scriptural knowledge of Guru is equal to a brilliant glow, beyond which no greatness can be obtained.

1. Parmātma - the greatest ātma, God

DOHRA 117

ਦੋਹਰਾ

ਕੈ ਪਦਵੀ ਹਰਿ ਭਗਤਿ ਹੈ ਕੈ ਅਰਿ ਕੇ ਦਲ ਨਾਸ।

ਕੈ ਸਿਰ ਲੋ ਧਨ ਦਾਨ ਹੈ ਇਨ ਬਿਨ ਕਿਮ ਸਮ ਵਾਸ॥੧੧੭॥

ਕੈ if ਪਦਵੀ position ਹਰਿ Hari ਭਗਤਿ loving devotee ਹੈ is ਕੈ if ਅਰਿ enemy ਕੇ of ਦਲ army ਨਾਸ destroy। ਕੈ if ਸਿਰ head ਲੋ until ਧਨ wealth ਦਾਨ given, charity ਹੈ is ਇਨ these ਬਿਨ without ਕਿਮ worms ਸਮ equal ਵਾਸ reside, dwell॥੧੧੭॥

- O Hari either bestowing the position as Your loving devotee, or destroying the army of the enemy
- If the head is not sacrificed and wealth given in charity, the person is not even equal to reside among worms.

Commentary

This can be interpreted in a number of ways. It may be interpreted as a request to be either be a sacrifice in devotion as a sādhu or in battle as a warrior thus linking back to Pandit Gulāb Singh's earlier statement of the Khālsā manifesting in two forms. One could also interpret the verse as a distinction between bhakti marg as a devotee and jñan mārḡ through introspection and inner battle with one's antahkaran. In light of the socio-political climate the author lived in, and his earlier statements, the first interpretation is favoured.

SVAIYA 118

ਸਵੈਯਾ

ਹਰਿ ਨਾਮ ਭਜੇ ਜਗ ਭੀਤਰਿ ਜੋ ਜਨਨੀ ਸੁਤ ਯਾ ਬਿਧਿ ਕੋ ਉਪਜਾਏ।

ਅਥਵਾ ਜਨਨੀ ਸੁਤ ਸੋਈ ਜਨੇ ਰਣ ਭੀਤਰਿ ਜੋ ਅਰਿ ਕੇ ਦਲ ਘਾਏ।

ਸਿਰ ਲੋ ਧਨ ਦਾਨ ਕਰੇ ਜਗ ਮੈਂ ਸੁਭ ਕੈ ਜਨਨੀ ਸੁਤ ਸੋ ਨਿਪਜਾਏ।

ਇਨ ਤੀਨ ਬਿਨਾ ਕਿਮ ਸੇ ਸੁਤ ਕੇ ਹਿਤ ਜੋਬਨ ਨਾਂਹਿ ਅਕਾਜ ਗਵਾਏ॥੧੧੮॥

ਹਰਿ Hari ਨਾਮ Name ਭਜੇ remember ਜਗ world ਭੀਤਰਿ in ਜੋ then ਜਨਨੀ mother ਸੁਤ son ਯਾ that ਬਿਧਿ way of doing things ਕੋ of ਉਪਜਾਏ produce। ਅਥਵਾ if ਜਨਨੀ mother ਸੁਤ son ਸੋਈ that one ਜਨੇ produce ਰਣ battlefield ਭੀਤਰਿ in ਜੋ whom ਅਰਿ enemy ਕੇ of ਦਲ army ਘਾਏ destroys। ਸਿਰ head ਲੋ until ਧਨ wealth ਦਾਨ give, charity ਕਰੇ do ਜਗ world ਮੈਂ in ਸੁਭ good ਕੈ if ਜਨਨੀ mother ਸੁਤ son ਸੋ that ਨਿਪਜਾਏ creates, does। ਇਨ these ਤੀਨ three ਬਿਨਾ without ਕਿਮ worms

(195)

ਸੇ those ਸੁਤ sons ਕੇ of ਹਿਤ infatuation ਜੋਬਨ youth ਨਾਂਹਿ in ਅਕਾਜ causes hurt, damage ਗਵਾਏ destroys, loses ॥੧੧੮॥

- If Hari's name is remembered in this world, then the mother produces a son who follows that way of doing things
- If the mother produces a son, such a son may fight in battle and destroy the enemies
- If the mother produces a son, such a son may sacrifice his head, or may acquire wealth and give in charity without any hesitation
- Besides these three, mother does not need to destroy her youth in producing worm like sons.

Commentary

The final sentence here encapsulates Pandit Gulāb Singh's position regarding the nature and form of renunciation as expounded within the text. Rather than a simple outright rejection of the world, the three paths of detachment from one's own desires and attachments are given as the path of the warrior, the altruist and the sādhu. This position is presented within both Purānic and adhyātmic literature¹ also. Swami Tulsi Das in the Rāmcharitmānas writes :

ਜਨਨੀ ਜਨੈ ਤਾ ਭਗਤ ਜਨ ਕੈ ਦਾਤਾ ਕੈ ਸੂਰ।

ਨਾਹਿ ਤ ਜਨਨੀ ਬਾਂਝ ਰਹੇ ਕਾਹੇ ਗਵਾਵੈ ਨੂਰ । (ਤੁਲਸੀ ਦਾਸ)

The mother should give birth to saint, philanthropist or brave. Otherwise the mother should not give birth and waste energy.

Each in their own way transcend self interest in the pursuit of truth making great sacrifices in the process. We find this same teaching in the Bhagvad Gita as the threefold path of purification sacrifice, giving and austerity :

ਯਜ਼ਣਾਦਾਨਤਪਹਕ੍ਰਮ

ਨ ਤਯਾਜਯੰ ਕਾਰਯਮ ਏਵ ਤਤ ।

ਯਜ਼ਣੋ ਦਾਨੰ ਤਪਸਚੈਵ

ਪਾਵਨਾਨਿ ਮਨੀਸ਼ਿਣਾਮ ॥

Sacrifice, charity, austerity actions are not to be abandoned, but

1. Although it is interesting to note that it is explicitly stipulated in literature accorded to the Hari avatārs

performed sacrifice, charity and austerity are the purifiers of those who are wise

In the verse prior to the one quoted above sacrifice, charity and austerity are identified as the three modes (ਤ੍ਰਿਵਿਧ) of renunciation (ਤਯਾਗੇ), the renunciation from what the Bhāvrāsāmrit terms 'infatuation' with the world. It is then not surprising that these three modes of renunciation exist to this day as institutional orders within the Sikh panth itself from the time of Sri Guru Gobind Singh ji himself.

SORATHĀ 119

ਸੋਰਠਾ

ਰੂਖ ਸੁਖ ਨਿਰਬਾਹ ਮਾਟੀ ਮੈਂ ਯਹ ਤਨ ਸਦਾ।

ਸੰਤਨ ਕੇ ਪਰ ਰਾਹਿ ਆਸ ਤਿਆਗੋ ਆਨ ਕੀ॥੧੧੯॥

ਰੂਖ rough ਸੁਖ dry ਨਿਰਬਾਹ livelihood ਮਾਟੀ soil, earth ਮੈਂ in ਯਹ this ਤਨ body ਸਦਾ ever। ਸੰਤਨ sādhus, saints ਕੇ of ਪਰ on ਰਾਹਿ path ਆਸ expectation ਤਿਆਗੋ renunciation ਆਨ more ਕੀ of॥੧੧੯॥

- Living on bits and bobs of food, this body remains ever of the earth
- Renounce all expectations and follow the path of sādhus.

SVAIYA 120

ਸਵੈਯਾ

ਜਗ ਮਾਨਵ ਦੇਹ ਮਿਲੇ ਨ ਸਦਾ ਨਰ ਰਾਮ ਭਜੋ ਜਿਹ ਤੇ ਸੁਖ ਪਾਵੇ।

ਜਗ ਭੋਗ ਵਿਰਾਟਕ ਕੇ ਬਦਲੇ ਨ ਅਮੋਲਕ ਲਾਲ ਅਕਾਜ ਗਵਾਵੇ।

ਲਰਕਾਪਨ ਜਾਠਰ ਮੈਂ ਬਲ ਖੀਨ ਸੁ ਜੋਬਨ ਮੈਂ ਦਿਢ ਪੁੰਨ ਕਮਾਵੇ।

ਸੁਭ ਸੀਖ ਇਹੈ ਜਨ ਮਾਨਿ ਚਲੇ ਜਿਹ ਤੇ ਨਹਿ ਅੰਤ ਸਮੇਂ ਪੁਛਤਾਵੇ॥੧੨੦॥

ਜਗ world ਮਾਨਵ man ਦੇਹ body ਮਿਲੇ meet ਨ not ਸਦਾ ever ਨਰ man ਰਾਮ Rām ਭਜੋ remember ਜਿਹ which ਤੇ of ਸੁਖ happiness ਪਾਵੇ obtains। ਜਗ world ਭੋਗ object ਵਿਰਾਟਕ diamond ਕੇ of ਬਦਲੇ in exchange for ਨ not ਅਮੋਲਕ priceless ਲਾਲ red ਅਕਾਜ causes hurt ਗਵਾਵੇ lose cause to। ਲਰਕਾਪਨ childhood ਜਾਠਰ old age ਮੈਂ in ਬਲ strength ਖੀਨ worn out, feeble ਸੁ that ਜੋਬਨ youth ਮੈਂ in ਦਿਢ firmness ਪੁੰਨ good actions ਕਮਾਵੇ earn, work out। ਸੁਭ good ਸੀਖ teaching, instruction ਇਹੈ this ਜਨ person ਮਾਨਿ believe in ਚਲੇ goes ਜਿਹ which ਤੇ and ਨਹਿ not ਅੰਤ limit ਸਮੇਂ occasion ਪੁਛਤਾਵੇ pines not, repentance॥੧੨੦॥

- Man will not get this worldly body again, O person of this world, remember the name of Rām through which one obtains happiness
- Do not exchange the petty objects of the world for the jewel as this will cause pain¹
- In childhood and old age one is of feeble strength but in youth there is firmness so good things should be performed
- O person listen to the good instruction for as life shortens there will be no limit on how much you will pine.

SVAIYA 121

ਸਵੈਯਾ

ਜਗ ਰੂਖਨ ਸੂਖਨ ਭੋਜਨ ਕੈ ਫਲ ਫੂਲਨ ਕੈ ਤਨ ਪਾਲਨ ਕੀਜੈ ।
 ਜਗ ਬੈਠਿ ਜਗਾਂ ਤਹ ਠੋਰ ਭਲੇ ਪ੍ਰਭ ਪਾਵਨ ਕੋ ਉਚਿ ਜਾਪ ਜਪੀਜੈ ।
 ਤ੍ਰਿਨ ਕੋਮਲ ਬੀਨ ਬਿਛਾਇ ਭਲੇ ਦ੍ਰਿਗ ਨੀਦ ਭਰੇ ਧਰ ਮਾਹਿ ਸੁਈਜੈ ।
 ਧਨ ਕੇ ਮਦ ਮੂੜ ਬਯਾਕੁਲ ਬੈਨ, ਸੁ ਭੂਪਨ ਕੇ ਨਹਿ ਪਾਸ ਬਹੀਜੈ ॥੧੨੧॥

ਜਗ world ਰੂਖਨ ਸੂਖਨ simple edibles ਭੋਜਨ food ਕੈ if ਫਲ ਫੂਲਨ fruit and flowers
 ਕੈ if ਤਨ body ਪਾਲਨ nourishes ਕੀਜੈ done। ਜਗ world ਬੈਠਿ sit ਜਗਾਂ where ਤਹ
 these ਠੋਰ places ਭਲੇ goodness ਪ੍ਰਭ Parmātma ਪਾਵਨ sacred, pure ਕੋ of ਉਚਿ
 heart ਜਾਪ recite ਜਪੀਜੈ utter, repeat। ਤ੍ਰਿਨ grass ਕੋਮਲ softness ਬੀਨ selecting
 ਬਿਛਾਇ spreads ਭਲੇ goodness ਦ੍ਰਿਗ eyes sight ਨੀਦ sleep ਭਰੇ full ਧਰ put ਮਾਹਿ
 in ਸੁਈਜੈ sleep। ਧਨ wealth ਕੇ of ਮਦ proud, intoxication ਮੂੜ fool ਬਯਾਕੁਲ
 nervous ਬੈਨ speech ਸੁ that ਭੂਪਨ kings, wealthy people ਕੇ of ਨਹਿ not ਪਾਸ
 beside ਬਹੀਜੈ sit ॥੧੨੧॥

- In the world eat simple food and nourish your body with simple fruits and flowers
- In the world wherever you sit consider it pure and good, with a pure heart utter Hari's name
- Instead of searching for anything else, spread out the soft grass on the earth and sleep there
- Do not sit near the proud wealthy people who utters nervous (fearful) speech because of their wealth.

1. Guru Arjun Dev states in Rāg Gauri :

ਹੀਰੇ ਜੈਸਾ ਜਨਮੁ ਹੈ ਕਉਡੀ ਬਦਲੇ ਜਾਇ। (ਅੰਗ ੧੫੬)

Human life is a precious jewel, but it is being lost in exchange for a mere shell (P. 156).

ਸਵੈਯਾ

ਸੈਲ ਸਿਲਾ ਤਲ ਸੇਜ ਕਰੇ ਗਿਰ ਕੰਦਰ ਹੀ ਗ੍ਰਿਹ ਹੈ ਬਨ ਮਾਹੀ।
ਪਾਦਪ ਛਾਲ ਸੁ ਚੀਰ ਧਰੇ ਉਰ ਨਾਮ ਸਖਾ ਮ੍ਰਿਗ ਹੈ ਬਨ ਮਾਹੀ।
ਭੋਜਨ ਪਾਦਪ ਕੇ ਫਲ ਹੈ ਜਲ ਪਾਨ ਕਰੇ ਗਿਰਤਾ ਗਿਰ ਮਾਹੀ।
ਪੇਟ ਕੇ ਹੇਤ ਨ ਸੇਵਤ ਜੇ ਨਰ ਈਸ਼ ਗਨੈ ਭਵ ਮਾਹੀ॥੧੨੨॥

ਸੈਲ mountain ਸਿਲਾ rock ਤਲ upward, surface ਸੇਜ bedding ਕਰੇ do ਗਿਰ
mountain ਕੰਦਰ cave ਹੀ indeed ਗ੍ਰਿਹ home ਹੈ is ਬਨ jungle ਮਾਹੀ in। ਪਾਦਪ tree
ਛਾਲ jump ਸੁ that ਚੀਰ clothes ਧਰੇ place, put ਉਰ heart ਨਾਮ Name ਸਖਾ love
ਮ੍ਰਿਗ deer ਹੈ is ਬਨ jungle ਮਾਹੀ in। ਭੋਜਨ food ਪਾਦਪ tree ਕੇ of ਫਲ fruit ਹੈ is ਜਲ
water ਪਾਨ drink ਕਰੇ do ਗਿਰਤਾ come down, fall down ਗਿਰ mountain ਮਾਹੀ
in। ਪੇਟ belly ਕੇ of ਹੇਤ infatuation ਨ not ਸੇਵਤ serve ਜੇ if ਨਰ man ਈਸ਼ Lord ਗਨੈ
known for qualities ਭਵ existence ਮਾਹੀ in॥੧੨੨॥

- Make your bedding the rock of a mountain cave and make a hut in the jungle to live in
- Make clothes out of tree bark and put the Name in your heart, make the animals and deer your friends in the jungle
- Eat the fruit of the tree and drink the water coming down from mountain springs
- The person who does not serve the infatuation of his own belly has the qualities of the Lord in this existence.

Commentary

The two preceding verses offer guidance on the lifestyle of a virakat sādḥū. Here the principles expounded such as friendliness, humility, patience, compassion are interwoven with the necessities of one abiding in the form of a sādḥū. The latter verse presents its teaching by mimicking the style utilised within Gurbani of attaching ethical and mystical principles to components of a single unified object or process. In doing so the example serves to demonstrate metaphorically the interdependence of the practices. For example within Japuji Sahib, the inner qualities desired are attached to the various components of the outer bhekh or form of a sādḥū. Baba Sri Chand, founder of the Udasin sampradāya and son of Sri Guru Nanak Dev, continues his father's style extensively in his Sri Mātrā, endowing the yogi's

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outer qualities with important inner principles. Likewise, within these verses symbols of Sri Rām Chander's forest lifestyle are used as a means to present the essential mindset and practices of detachment. Sri Rām Chander's example itself is of perfect detachment, wearing clothes of bark and subsisting upon a diet of roots and fruits. One should apply the same principles while in the world itself. Wherever one sits should be considered a pure place, one should maintain a simple sattvic diet and lifestyle, one should not be concerned with appearance, and unfussy regarding where one resides and sleeps. In other words one should be detached from worldly pleasures and attachments and unaffected by comfort and discomfort.

SVAIYA 123

ਸਵੈਯਾ

ਪੰਨ ਭਈ ਤਿਨ ਕੀ ਜਨਨੀ ਕਿਰਤਾਰਥ ਤਾਂ ਜਗ ਬੇਦਨ ਗਾਈ।
ਕੁਲ ਪਾਵਨ ਜਾਂਹਿ ਕਰੀ ਸਗਰੀ ਜਗ ਪੰਨ ਭਏ ਤਿਨ ਮੀਤ ਸਖਾਈ।
ਪਦ ਕੰਜਲ ਜਾਸ ਪੁਨੀਤ ਧਰਾ ਰਜ ਪਾਵਨ ਤੇ ਜਗ ਪਾਪ ਮਿਟਾਈ।
ਜੇ ਭਵ ਮੰਡਲ ਮਾਂਹਿ ਭਜੇ ਖਿਨ ਏਕ ਇਕਾਗਰ ਰਾਮ ਸਹਾਈ॥੧੨੩॥

ਪੰਨ greatness, appreciable ਭਈ happened ਤਿਨ those ਕੀ of ਜਨਨੀ mother ਕਿਰਤਾਰਥ successful ਤਾਂ then ਜਗ world ਬੇਦਨ Veda, scriptural knowledge ਗਾਈ sings। ਕੁਲ family, lineage ਪਾਵਨ sacred, pure ਜਾਂਹਿ whom ਕਰੀ do ਸਗਰੀ all ਜਗ world ਪੰਨ greatness, appreciable ਭਏ happened ਤਿਨ those ਮੀਤ friends ਸਖਾਈ companion, helper। ਪਦ ਕੰਜਲ lotus feet ਜਾਸ whom ਪੁਨੀਤ pure ਧਰਾ earth ਰਜ dust ਪਾਵਨ pure ਤੇ of ਜਗ world ਪਾਪ bad karma, vice, sin ਮਿਟਾਈ destroys। ਜੇ whoever ਭਵ ਮੰਡਲ cycle of existence ਮਾਂਹਿ in ਭਜੇ recalls, remembers ਖਿਨ moment ਏਕ one ਇਕਾਗਰ intent, resolute ਰਾਮ Ram ਸਹਾਈ helper॥੧੨੩॥

- Even the mother who gives birth to such a successful one also becomes great for the Vedas have praised such women
- Whoever has made the family lineage sacred then even his friends have attained greatness in the world
- In the world where he has put his lotus feet, even that earth has become pure and for the dust of these feet have destroyed all sins
- Whosoever in this cycle of existence places one's mind in resolute one-pointedness, Rām will help that one.

SVAIYA 124

ਸਵੈਯਾ

ਯਹਿ ਭਾਵਰਸਾਂਮ੍ਰਿਤ ਕੰਠ ਧਰੇ ਸੁ ਕੁਬੁਧਿ ਜਰਾ ਸਭ ਜਾਇ ਪਲਾਈ।
ਸੁਖ ਦੇਵਪੁਰੀ ਸੁ ਰਮੇ ਸਦ ਹੀ ਉਰਿ ਸਾਂਤਿ ਸੁਰਾਂਗਨ ਮੋਦ ਬਢਾਈ।
ਅਮਰਾਤਮ ਦੇਵ ਭਯੋ ਜਗ ਮੈਂ ਉਰ ਕਾਲ ਕਰਾਲ ਕੀ ਚਿੰਤ ਮਿਟਾਈ।
ਵਹੁ ਔਰਨ ਕੇ ਦੁਖ ਦੂਰ ਕਰੈ ਪਦ ਪਾਵਨ ਸੇਵਹਿ ਨੀਤ ਲੁਕਾਈ॥੧੨੪॥

ਯਹਿ this ਭਾਵਰਸਾਂਮ੍ਰਿਤ nectar of the essence of existence ਕੰਠ throat ਧਰੇ place
ਸੁ that ਕੁਬੁਧਿ wrong wisdom ਜਰਾ old age ਸਭ all ਜਾਇ goes ਪਲਾਈ in an
instant। ਸੁਖ happiness ਦੇਵਪੁਰੀ place of gods and goddesses, heaven ਸੁ that
ਰਮੇ goes ਸਦ be called ਹੀ indeed ਉਰਿ heart ਸਾਂਤਿ peace ਸੁਰਾਂਗਨ beautiful
dancers of the gods and goddesses ਮੋਦ bliss ਬਢਾਈ greatness। ਅਮਰਾਤਮ
deathless ātma, true self ਦੇਵ god ਭਯੋ happened ਜਗ world ਮੈਂ in ਉਰ heart ਕਾਲ
death, time ਕਰਾਲ dampen ਕੀ of ਚਿੰਤ worries ਮਿਟਾਈ to eliminate, to leave
aside। ਵਹੁ this ਔਰਨ more ਕੇ of ਦੁਖ pain, suffering ਦੂਰ far away ਕਰੈ do ਪਦ feet
ਪਾਵਨ pure ਸੇਵਹਿ serve ਨੀਤ always ਲੁਕਾਈ conceal॥੧੨੪॥

- Learning this Bhāvrasāmrit by heart all false knowledge and misery of old age instantly disappears
- In Indar's place, the plane of the gods and goddesses, that heart is called to happiness and celebration, experiencing great bliss
- The deathless true self (recognises its true identity) and the fear of death and worries have vanished from the heart.
- This removes suffering and the pure feet are always served.

DOHRA 125

ਦੋਹਰਾ

ਗੌਰੀ ਰਾਇਆ ਮਾਤ ਪਿਤ ਸੇਖਵ ਨਗਰ ਉਦਾਰ।
ਗੁਲਾਬ ਸਿੰਘ ਕੁਲ ਦੀਪ ਸੁਤ ਕਰਜੋ ਗ੍ਰੰਥ ਨਿਰਧਾਰ॥੧੨੫॥

ਗੌਰੀ Gori ਰਾਇਆ Raia ਮਾਤ mother ਪਿਤ father ਸੇਖਵ Sekhav ਨਗਰ Nagar ਉਦਾਰ
great। ਗੁਲਾਬ ਸਿੰਘ Pandit Gulāb Singh ਕੁਲ family, lineage ਦੀਪ light ਸੁਤ son ਕਰਜੋ
created ਗ੍ਰੰਥ Granth, text ਨਿਰਧਾਰ assessed, prescribed ॥੧੨੫॥

- Of Gauri and Raia, mother and father, from great Sekhav Nagar,
- Gulāb Singh, light of this lineage, has created this text in which every thought has been thoroughly considered.

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DOHRA 126

ਦੋਹਰਾ

ਬੰਦੋਂ ਸੀਤਾਪਤਿ ਸਦਾ ਚਿਤ ਘਨ ਬ੍ਰਹਮ ਮੁਰਾਰਿ।
ਲੰਕ ਰਾਜ ਦਿਯੋ ਭਗਤ ਕੋ ਰਾਵਣ ਕੋ ਰਣ ਮਾਰਿ॥੧੨੬॥

ਬੰਦੋਂ namaskar, salutation ਸੀਤਾਪਤਿ Sita's husband Sri Rām Chander ਸਦਾ ever
ਚਿਤ conscious ਘਨ cloud ਬ੍ਰਹਮ Brahman, Parmātma ਮੁਰਾਰਿ Krishna, slayer of
Mur demon। ਲੰਕ (Sri) Lanka ਰਾਜ king ਦਿਯੋ gīves ਭਗਤ devotee ਕੋ of ਰਾਵਣ
Rāvan ਕੋ of ਰਣ war ਮਾਰਿ killed॥੧੨੬॥

- Salutations to ever happy, cloud coloured Brahman form Murāri, who is Sīta's husband, Sri Rām Chander
- The one who in the time of war killed proud Rāvan and gave the kingdom of Lanka to his devotee, Vibhīshan.

DOHRA 127

ਦੋਹਰਾ

ਗੁਰੁ ਨਾਨਕ ਗੋਬਿੰਦ ਕੇ ਮੰਜੁਲ ਪਾਦ ਉਦਾਰ।
ਨਿਸ ਦਿਨ ਬੰਦੋਂ ਜੋਰਿ ਕਰ ਭਵ ਮੋਚਕ ਸੁਖ ਕਾਰ॥੧੨੭॥

ਗੁਰੁ ਨਾਨਕ Guru Nanak ਗੋਬਿੰਦ (Guru) Gobind (Singh ji) ਕੇ of ਮੰਜੁਲ captivating ਪਾਦ
feet ਉਦਾਰ happiness। ਨਿਸ night ਦਿਨ day ਬੰਦੋਂ salutation, namaskar ਜੋਰਿ with
folded hands ਕਰ do ਭਵ existence ਮੋਚਕ cut ਸੁਖ happiness ਕਾਰ do॥੧੨੭॥

- The captivating and liberating feet of Guru Nanak and Guru Gobind Singh ever produce great happiness
- Night and day I perform salutations with folded hands, to those feet which bring joy in freeing devotees from this existence.

DOHRA 128

ਦੋਹਰਾ

ਜਾ ਪਦ ਪੰਕਜ ਹੇਰ ਕੈ ਹਰਯੋ ਨਿਖਲ ਭਵ ਭਾਰ।
ਵਿਦਯਾ ਗੁਰੂ ਉਦਾਰ ਕੋ ਬੰਦੋਂ ਮਸਤਕ ਧਾਰਿ॥੧੨੮॥

ਜਾ if ਪਦ ਪੰਕਜ lotus feet ਹੇਰ look ਕੈ of ਹਰਯੋ Parmātma ਨਿਖਲ number of ਭਵ
existences ਭਾਰ weight। ਵਿਦਯਾ spiritual knowledge ਗੁਰੂ Guru ਉਦਾਰ great ਕੋ of
ਬੰਦੋਂ namaskar, salutations ਮਸਤਕ forehead ਧਾਰਿ support, holds॥੧੨੮॥

- If one looks at the lotus feet of Hari the weight of numerous existences is taken away

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- I place my forehead in salutations to the great vidya guru
(Pandit Mān Singh).

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ਸਵੈਯਾ

ਮੈਂ ਮਦ ਕਾਫ਼ਰ ਲੋਹ ਦਗਾ ਮਲ ਸੰਭ ਕਬੀ ਉਰ ਮਾਂਹਿ ਨ ਧਾਰੋ।
ਰਾਹ ਅਬੋ ਸਖਿ ਦੇ ਮਰਿਯੰਧਮ ਮਾਵ ਸਦਾ ਓਰਿ ਤੇ ਨਹਿ ਟਾਰੋ
ਸਾਂਗੁ ਭਵੇ ਸੁਸ ਪੰਚ ਇਨੀ ਤਰ ਜੋ ਦਨ ਦਾ ਥਲੇ ਨੇਤ ਸੰਭਾਰੋ।
ਜੋ ਇਨ ਤੇ ਹਰਿ ਨਾਂਹਿ ਮਿਲੇ ਤਬ ਜਾਮਨ ਸਿੰਘ ਗੁਲਾਬ ਤੁਮਾਰੋ॥੧੨੯॥

| | | | | | | |
|-----|----|-----|-----|----|----|--------------------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| ਮੈਂ | ਮ | ਦ | ਕਾ | ਛ | ਰ | ਲੋ |
| ਹ | ਦ | ਗਾ | ਮ | ਲ | ਸ | ਭ |
| ਮੋਹ | ਮਦ | ਦਗਾ | ਕਾਮ | ਛਲ | ਰਸ | ਲੋਭ ਕਬੀ ਉਰ ਮਾਂਹਿ ਨ ਧਾਰੋ। |

ਮੈਂ mineness, ego ਮਦ intoxication ਦਗਾ deception ਕਾਮ lust ਛਲ duplicity ਰਸ
flavour ਲੋਭ avarice ਕਬੀ some ਉਰ heart ਮਾਂਹਿ in ਨ not ਧਾਰੋ support, hold।

| | | | | | | |
|-----|-----|-----|-----|----|------|-------------------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| ਰਾ | ਹ | ਅ | ਬੋ | ਸ | ਖਿ | ਦੇ |
| ਮ | ਰਿ | ਯੋ | ਧ | ਸ | ਮਾ | ਵ |
| ਰਾਮ | ਹਰਿ | ਅਯੋ | ਬੋਧ | ਸਸ | ਖਿਮਾ | ਦੇਵ ਸਦਾ ਉਰ ਤੇ ਨਹਿ ਟਾਰੋ। |

ਰਾਮ Rām ਹਰਿ Hari ਅਯੋ one ਬੋਧ perfect knowledge, awakening ਸਸ equality
ਖਿਮਾ patience ਦੇਵ Parmātma ਸਦਾ ever ਉਰ heart ਤੇ of ਨਹਿ not ਟਾਰੋ evade।

| | | | | | | | | | |
|--------|-----|-----|-----|-----|-----|-----|-----|-----|-------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| ਸ਼ਾਂ | ਗੁ | ਭ | ਵੇ | ਸੁ | ਸ | ਪੰ | ਚ | ਇ | ਨੀ |
| ਤਿ | ਰ | ਜੋ | ਦ | ਨ | ਦਾ | ਬ | ਲੋ | ਨੇ | ਤ |
| ਸ਼ਾਂਤਿ | ਗੁਰ | ਭਜੋ | ਵੇਦ | ਸੁਨ | ਸਦਾ | ਪੰਥ | ਚਲੋ | ਇਨੇ | ਨੀਤ ਸੰਭਾਰੋ। |

ਸ਼ਾਂਤਿ peace ਗੁਰ Guru ਭਜੋ remember ਵੇਦ knowledge ਸੁਨ listen ਸਦਾ ever ਪੰਥ
path ਚਲੋ moves ਇਨੇ by this ਨੀਤ always ਸੰਭਾਰੋ sustains।

ਜੋ ਇਨ ਤੇ ਹਰਿ ਨਾਂਹਿ ਮਿਲੇ ਤਬ ਜਾਮਨ ਸਿੰਘ ਗੁਲਾਬ ਤੁਮਾਰੋ॥੧੨੯॥

ਜੋ whom ਇਨ this ਤੇ of ਹਰਿ Hari ਨਾਂਹਿ not ਮਿਲੇ meets ਤਬ then ਜਾਮਨ witness
ਸਿੰਘ ਗੁਲਾਬ Gulāb Singh ਤੁਮਾਰੋ your ॥੧੨੯॥

- In the heart do not support even a little of egoness, desire for intoxication, deception, lust, duplicity, and the hankering for flavour
- Ever in your heart do not evade treating all with patience and compassion and have one perfect knowledge of Hari Rām

- By listening to and remembering the Guru's wisdom one ever moves on this path that sustains peace within
- If by following this path one does not meet Hari, Pandit Gulāb Singh will be witness as to why.

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ਸਵੈਯਾ

ਸਤ ਅਸਟਦਸਾ ਸੁਭ ਸੰਮਤ ਥੋ ਪੁਨ ਤ੍ਰਿੰਸਤ ਚਾਰ ਭਏ ਅਦਿਕਾਈ।
 ਘਨ ਪੂਰ ਰਹੇ ਦਿਸ ਚਾਰ ਘਨੇ ਪੁਨ ਮੰਦ ਸਮੀਰ ਸੁ ਬੁੰਦ ਸੁਹਾਈ।
 ਸਸਿ ਪੂਰਣਮਾ ਰਵਿ ਬਾਸੁਰ ਥੋ ਸੁਧ ਹਾਤ ਸਮਾਪਤ ਕੀ ਤਿਥਿ ਪਾਈ।
 ਦਿਨ ਤਾਹਿ ਸਮਾਪਤ ਗ੍ਰੰਥ ਭਯੋ ਹਰਿ ਕੇ ਪਦ ਪੰਕਜ ਭੇਟ ਚੜ੍ਹਾਈ॥੧੩੦॥

ਸਤ 100 ਅਸਟਦਸਾ 18 ਸੁਭ good ਸੰਮਤ Sammat, calendar ਥੋ was ਪੁਨ then ਤ੍ਰਿੰਸਤ 30 ਚਾਰ 4 ਭਏ happens ਅਦਿਕਾਈ additional, more। ਘਨ cloud ਪੂਰ complete ਰਹੇ resides ਦਿਸ directions ਚਾਰ four ਘਨੇ clouds ਪੁਨ then ਮੰਦ slowly ਸਮੀਰ air, breeze ਸੁ that ਬੁੰਦ drops ਸੁਹਾਈ pleasing। ਸਸਿ moon ਪੂਰਣਮਾ full moon night ਰਵਿ Sunday ਬਾਸੁਰ day ਥੋ is ਸੁਧ pure ਹਾਤ date of puranmashi ਸਮਾਪਤ complete ਕੀ of ਤਿਥਿ lunar date ਪਾਈ gets। ਦਿਨ day ਤਾਹਿ this ਸਮਾਪਤ complete ਗ੍ਰੰਥ Granth, text ਭਯੋ happens ਹਰਿ Hari ਕੇ of ਪਦ ਪੰਕਜ lotus feet ਭੇਟ come ਚੜ੍ਹਾਈ offering ॥੧੩੦॥

- 100 and 18 then add 34 by the good Samat calendar¹
- The sky is overcast with cloud in all four directions, there is a pleasing breeze, and it is drizzling
- Today is the occasion of the full moon and a Sunday, the lunar date of puranmashi
- Today the granth has been completed and has been offered to the lotus feet of Hari.

ਇਤਿ ਸ੍ਰੀ ਮਤਿ ਮਾਨ ਸਿੰਘ ਚਰਨ ਸਿਖਤ ਗੁਲਾਬ ਸਿੰਘ ਨੇ।
 ਗੌਰੀ ਰਾਈਆ ਆਤਮਜੇਨ ਵਿਰਚਤੇ ਭਾਵਰਸਾਮ੍ਰਿਤ ਸਮਾਪਤੰ॥

ਇਤਿ this ਸ੍ਰੀ ਮਤਿ ਮਾਨ ਸਿੰਘ Sri Pandit Mān Singh ਚਰਨ feet ਸਿਖਤ student ਗੁਲਾਬ ਸਿੰਘ Pandit Gulāb Singh ਨੇ of। ਗੌਰੀ Gori ਰਾਈਆ Raia ਆਤਮਜੇਨ son of ਵਿਰਚਤੇ composed ਭਾਵਰਸਾਮ੍ਰਿਤ Bhāvrāsāmrit ਸਮਾਪਤੰ completed॥

- At the feet of Srimat (Pandit) Mān Singh, his student offers this granth

1. 1834 Samat is the date of the granth's completion, hence 1777 by the Gregorian calendar

- The son of Gauri and Raia has completed composing Bhāvrasāmrit Granth.

Commentary

To conclude, when considering the overall structure of the granth one may notice that it mirrors the total mystical process presented herein. In initial verses arising the sources of knowledge are celebrated, soon followed by a process of vivek toward one's lifestyle. Having firmly established that materialism is of little value, the author then meditates upon the nature of life itself working through different life stages. From this arises a strong sense of dispassion to the point at which in frustration the aspirant questions the compassionate nature of Hari. After this 'dark night of the soul', he immediately rebounds with verses of intense bhakti and self surrender, after which the code of a sādhu is described, principles to uphold one's practice are elucidated, and during one verse the aspirant states that mukti must now be achieved. Soon after the seeker having attained mukti turns to thank and pay salutations to those original sources of knowledge. Thus the one who studies the granth not only receives gems of truth and guidance, but is led along the path to the goal within the very structure itself.

Parampra of Pandit Gulāb Singh

Sri Guru Gobind Singh ji (formaliser of the Nirmal Panth)



Bhai Dharam Singh ji (Pyāra)



Sant Karam Singh ji (Kāshi educated)



Pandit Mān Singh ji (Hazuri Singh)



**Sant Dargāha Singh ji
(Kankhal)**



Pandit Gulāb Singh ji



Sant Aghar Singh ji



Sant Sampūran Singh ji

Further Readings and Citations

Provided here is a short selection of choice granths, commentaries, primary sources and related materials for the reader who wishes to delve deeper into some of the themes introduced within this text. The majority are currently in print. However, those marked with a * are unlikely to be, and are obtainable from a university library or in manuscript form.

| | |
|-----------------------------------|--|
| Pandit Nihāl Singh Kevinder | <i>Srī Bhavsāgar Setū *</i> |
| Pandit Ishar Singh | <i>Gurmat Dig Vijay *</i> |
| Pandit Harbhajan Singh | <i>Tattav Darpan *</i> |
| Gyani Balwant Singh Kothaguru | <i>Nirmal Panth Prabodh</i> |
| Mahant Ganesha Singh | <i>Nirmal Bhushan : Itihas Nirmal Panth*</i> |
| Pandit Hardev Singh | <i>Sri Narāyan Hari Updesh</i> |
| Bhai Gurdās | <i>Vāran and Kabit Swaiyyae</i> |
| Pandit Tārā Singh Narottam | <i>Gurmat Nirnay Sāgar*</i> |
| | <i>Svayam Prabhāvivaran Tīka</i> |
| Pandit Chakardhari Ji | <i>Vichār Sāgar Stīk (Pandit Nihchal Dās ji)</i> |
| Sant Ātma Singh | <i>Sākhi Pramān</i> |
| Sant Surjit Singh Sewāpanthi | <i>Sākhi Pramān</i> |
| Mahant Ganesha Singh | <i>Bharat Mat Darpan</i> |
| Pandit Lal Singh Narotam Hare Ram | <i>Guru Bhagat Māl</i> |
| Pandit Nārāyan Singh | <i>Vairāg Shatak Stīk</i> |
| | <i>Prabodh Chandra Natak Stīk</i> |
| Pandit Gulāb Singh | <i>Mokh Panth Prakāsh *</i> |
| | <i>Adhayātam Rāmāyan *</i> |
| Pandit Sher Singh | <i>Srī Bir Mrigesh Gurbilas Devdharu</i> |
| Prof. Prītam Singh (ed) | <i>Nirmal Sampradāya</i> |
| Swami Arjun Singh Muni | <i>Srī Nirmal Panchāyati Akhārā (Hindi)*</i> |
| Pandit Gobind Singh | <i>Itihas Guru Khālsā</i> |

Sant Surjit Singh Sewāpān̄thi
Gyani Bhagvān Singh
Nirmal Darshan
(ed. Mahant Teja Singh)

Swāmi Shivrām Udāsin Chakravarti
Koer Singh
Sant Jagjit Singh

Gyani Gyān Singh
Kavi Santokh Singh

Sant Baba Ishar Singh
Swami Nikhilananda
Swami Chetananda
Swami Turiyananda
Swami Madhavananda

Swami Virpuakshananda
Swami Tejomayananda

Swami Chinmayananda
Swami Gambhirananda

Swami Tapasyananda
Swami Vireshvarananda
Swami Bhuteshananda
Kausitaki-Brahmana
Swami Sadananda Saraswati
Swami Turiyananda Saraswati
Sri Jivanand Vidyasagara
Bhattacharya

Dr. Sita K. Nambiar
Swami Veda Bharati
James Redington

Updesh Bhandhār : Bhāvrasāmrit Stīk
Bhāvrasāmrit Stīk
Various Issues

*'Mūrti Pūja' **

Gurbilās Pātshāhi 10

*Suhel Prakāsh, Dera Santgarh **

*Vedānt Pradīpikā, Dera Santgarh**

Prem Bhagat Prabh Lāge

The Society of Saints

*Nirmal Panth Pradīpikā**

Sri Nānak Prakāsh

Garab Ganjni Tika

Ishvar Amolak

Mandukya Upanishad Vedantasara

Avadhuta Gita

Vivekuchudamani

Vairagya Satakam

Vedanta Paribhasa

Samkhya Karika with Tattva Kaumadi

Tattvabodh

Drg Drshya Viveka

Atmabodh

Taittiriya Upanishad

Chandogya Upanishad

Adhayātam Rāmāyān

Brahmasutras

Narada Bhakti Sutras

Upanishad

A Solitary Traveller

Yoga Sutra Samadhi Pad Sutra 1-4

Tarka Sangraha

Prabodhacandrodaya of Krsna Misra

Yoga-Sutras of Patanjali

Sodagranth : Vallabhacharya

Richard Barz
Prof. Sher Singh
Gyani Ishar Singh Nara
Piara Singh Padam

Sant Waryam Singh
John Grimes

The Bhakti Sect of Vallabhacharya
Philosophy of Sikhism
Safarnama te Zafarnama
Gobind Sagar
Sikh Sampradavali
Discourses on the Mind vol. 1, 2 & 3
The Naishkarmyasiddhi of Suresvara

Glossary of Key Terms

Adhyātma - Relating to the spiritual, specifically the self or ātma

Ānand - Ecstasy

Antahkaran - Literally the inner organ, meaning the psychological faculties described as being 'chatushtya' or consisting of four parts namely manas or functional mind, buddhi or intellect, chitta or consciousness and ahamkar or ego

Ātma - The self, immortal, unaffected

Ashram - Hermitage or retreat

Asura - Although originally used to denote the supreme spirit in the Rigveda, the term is more commonly used to distinguish the demon like creatures who coexist with the devtās and humans. They possess supernatural powers such as metamorphosis and sorcery.

Avatār - The manifestation of the deity in material form most commonly associated with Visnū's various forms which variably enumerate between ten and twenty-four. They include Varah, Matsya, Narsinha, Vāman, Kacchap, Parshurām, Rām, Krishna, Buddh and Kalki.

Avidya - Ignorance, lack of true knowledge

Bhakti - Devotion

Bhāv - State, being, emotional state

Brahman - The Upanishadic term for the absolute consciousness in its formless aspect characterised as sat-chit-anand or existence-consciousness-bliss. The term is central within Vedānt, wherein ātma and Brahman are essentially without distinction.

Brahma - The creative aspect of Brahman combined with Visnū and Shiv as the threefold principle which presides over the all within time and space

Brahmvidya - Brahm + vidya, thus knowledge of Brahman

Charan kamal - Literally lotus feet, denoting the qualities of the feet of God. The term in a sense is utilised as an expression of sargun devotion to Brahman

Darshan - Vision, insight, philosophical system

Devta - The collective name for the gods and goddesses who reside within devlok, or the plane of the devtās. Individual deities may represent specific qualities of Brahman.

Dharam - A term of many meanings, but here variously refers individual responsibilities and duties, righteousness, truth, and religious belief systems.

- Dhyān** - Concentration, meditation or contemplation
- Ganga** - The deity manifest on earth as a sacred river thanks to the devotion of Raja Bhagīrath
- Grihasthi** - Householder, non-celibate
- Guna** - Originally part of the Śāṅkhya concept of Prakṛti, this term denotes the three qualities from which things exist within time and space including mind
- Guru** - Literally darkness to light, thus denoting one who enlightens others
- Guru Granth Sahib** - The present Sikh Guru in shabad form
- Hankār** - Ego, I-amness
- Hari** - A name of Viṣṇu but used variably to denote Brahman
- Isnān** - Bathing, the purificatory ablution
- Jyot** - Light, also used to denote either the individual ātma or Brahman
- Kāshi** - The traditional name of Varanasi, the ancient city of Shiv on the banks the Ganges in Uttar Pradesh. It is also the foremost seat of Sanskrit learning.
- Mananam** - The second of three stages of practice in which one thinks about the teaching that has been heard (see sravanam; nidhidyāsana)
- Mantra** - Literally protector of the mind. A sacred formula or incantation commonly used to bring about beneficial changes. It can also be used as a source for meditation.
- Maryada** - Decorum, specifically one's code of conduct
- Māyā** - Illusion, generally assumed to be produced by Brahman which the individual ātma mistakes for reality and is thus trapped within it due to its deceptiveness
- Moksh** - Liberation from the cycle of birth and rebirth, hence generally attaining a station of nearness to Brahman
- Mukti** - Same as above
- Nām** - Literally 'name', referring to the mystical name of Brahman, through the meditating upon which one is able to reach moksh
- Nidhidyāsana** - Literally meaning the posture of treasure, is the third stage of practice in which one meditates upon and experiences what was being thought about in mananam
- Nirgun** - Literally without quality, used to describe the formless nature of Brahman
- Pandit** - A learned individual, scholar or brahmin priest
- Panth** - Literally a path, here meaning the specific path of the Sikh tradition

- Pārbrahm** - Supreme God (Parambrahman in Sanskrit)
- Parmātma** - Greatest ātma, thus Brahman (Parmātman in Sanskrit)
- Raja** - A king
- Rajas** - The guna characterised as active, energetic, movement
- Sādhū** - One actively pursuing spiritual perfection, saint and mystic
- Saloka** - A verse
- Sangat** - Company, congregation used here specifically to denote the associates of the aspirant
- Sant** - The Sikh term for a sādhu
- Sargun** - With qualities, used to describe the God of form
- Sattva** - The guna characterised by purity, light, and luminous
- Shabad** - Literally sound. Specifically within Sikhism referring to the sound or speech, thus the written verse of the Guru
- Sravanam** - The first in three stages of practice in which the aspirant listens to the teachings given by the Guru
- Steek** - Colloquial term for a commentary, the Sanskrit being a Tika
- Surat** - A term deriving from the Sanskrit term sruti, here means awareness, particularly mystical awareness of God. Hence its related meaning is with regard to contemplation and meditation.
- Tamas** - The guna characterised by stagnation, dullness and inertia
- Upādhi** - A term used in Vedānt which is difficult to accurately convey since it refers to what seems a limiting adjunct which is in itself illusory. An example could be an illusory colouring of a crystal through the reflection within of a blue cloth that is near it.
- Vrtti** - A term used extensively in Yoga sutras and Vedānt denoting modifications or events within the lesser consciousness that give rise to samskārs or imprints upon one's karma
- Vedānt** - The various explanations of the underlying metaphysical reality expounded by the Upanishads
- Vāhigurū** - A very important name of Brahman, the meditation upon which enables the achievement of moksh
- Vidya** - Knowledge, whether acquired through teaching, experience or deduction
- Yamraj** - The god of death
- Yug** - Denoting a measure of time, or an age, within the universe's history

The Bhāvrāsāmrit is a seminal work within the Sikh literary tradition. The author Pandit Gulāb Singh, himself a treasury of scriptural and experiential knowledge, completed the text in 1777. At once majestic and evocative as a piece of *braj* poetry, while piercingly direct as an elucidation of the nature of human experience, it is rightfully heralded as one of the gems of the Nirmala sampradāya's literature.

This *Tīkā* is the first comprehensive translation of any single work from the extensive literature of the *Nirmala Sampradāya*, numbering over a thousand original compositions. This ocean of knowledge is the fructification of a period during which scholar-saints delved deeply into the philosophical and mystical essence of the Sikh Gurus' teaching.

The *Tīkā* contains an illuminating commentary by *Baba Tirath Singh*, who in keeping with *Nirmala* traditions, draws upon *Gurbani* and Sanskrit *shāstra* equally to deepen the reader's understanding of the subject matter. Combined with an extended introductory section, the translation provides a word for word meaning of each stanza enabling greater clarity for the reader.

Nirmala Educational Charitable Trust is a non-profit organization instituted and run by *Nirmala Sants*. Its present activities include raising understanding of *Sikh dharma* through publishing literature, rekindling interest in the Nirmala tradition and its message of universal brotherhood, increasing educational achievement through the opening of a Women's College, ensuring the provision of scholarships to needy students. All proceeds from the sale of this book go towards the Trust.